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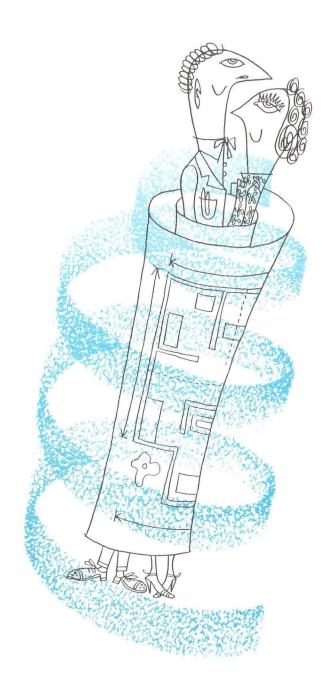


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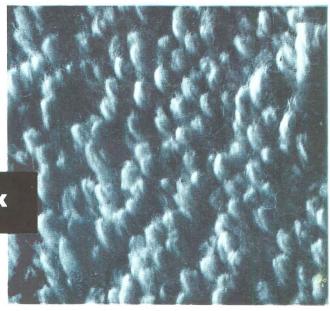
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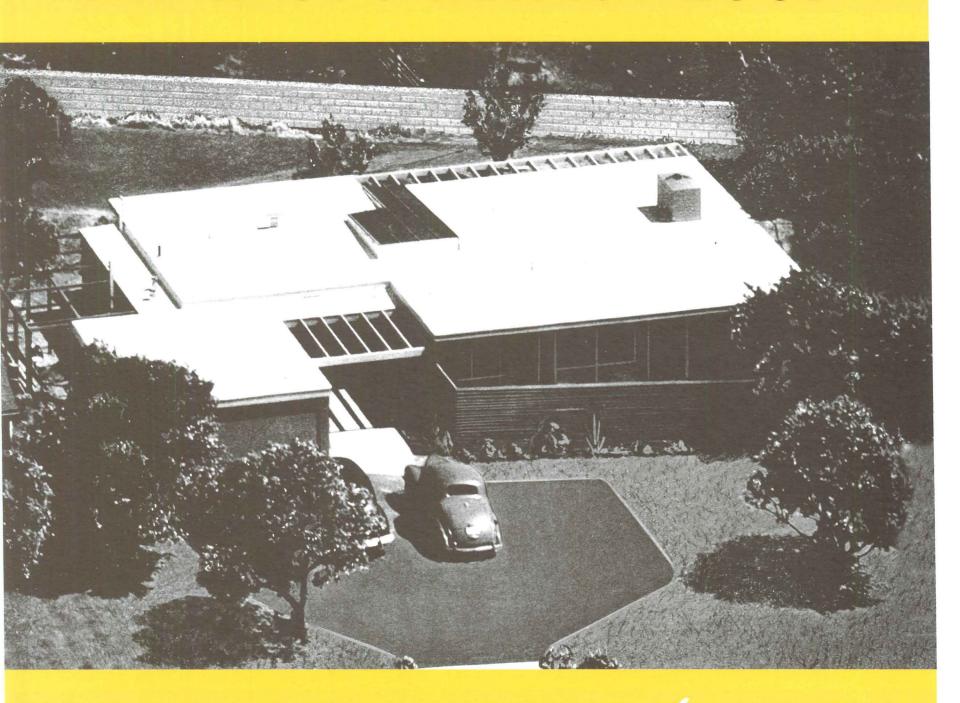
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expression of art forms, a formulation of our goal, the realization of human interdependence—that is the concrete, contemporary meaning of that concept, which we are almost shy of speaking about today—human belongingness, love.

We are actually ashamed to use the word love, perhaps because the very thought of it so easily reveals the shallowness of our daily efforts. Art could be a true "organizer" if its makers were confident that, in spite of the present fears of coming disasters, there is a common bond. Only if we recognize this and can discard our false shame, only if we recognize the bounding line about which Blake spoke, in its broadest meaning, the human bindings, shall we find the new outline of forms, of common human purposes. This all may appear vague and intangible, but it is no more intangible than the bindings of any living system. In some rare moments of life we recognize it without question, usually in the deepest crisis of our individual or group existence.

Only in climactic situations are we willing and able to live according to a true standard which makes a social group, and to recognize in human terms that which is fundamental to any living system. When William James asked for a moral equivalent of war, he referred to this. And in the bitter disaster of defeated France, Louis Aragon, the poet of the underground, wrote in a letter: "First we worked over the problem of language so carefully that nothing seemed worthy of it; nothing seemed worthwhile saying. We said nothing magnificently and with the greatest freedom of expression. And now we have found what we had to say more than we had ever dreamed. Can we ever say it well enough?"

We must formulate in art the new dynamics of our social life. We give these dynamics a new form which gains its organization not from the outside as a superimposed, dead structure, but from within—from the cohesion coming from the consciousness of human togetherness. Contemporary art will meet its great challenge if it can break the strongest fetter of our freedom—depersonalization. And through honest expression help to lay the foundation for social forms which would become again truly human forms.



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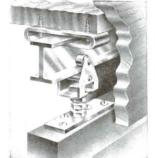
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ways to hang sliding doors so that they really slide! The installation above, for example, permits smooth, fingertip operation of all types of top hung sliding doors. Center hung from I-beam tracks, this model features simple, yet positive, vertical and lateral adjustments. Ball bearing carriers mean a lifetime of easy, dependable operation.

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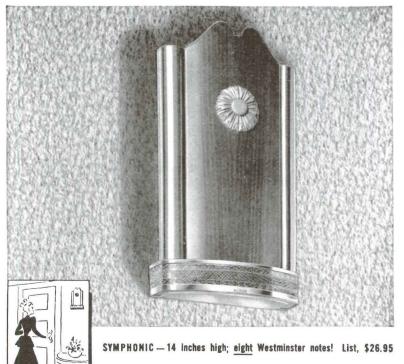
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(556) Laverne Originals, Inc., Information new group wallpapers designed by creators of Marbalia and other special effects papers; new patterns coordinate with fabrics by same designers, which won top 1947 award; unlimited color range, hand prints, washable papers.

(557) Laverne Originals, Inc.: Information new Spun Glass, fire-proof textured wall covering in Marbalia and abstract designs; semi-rigid material merits appraisal.

which can be bent; is now in traveling exhibition of AID 1947 design awards; good product well worth investigation.

• (468) The Pantasote Company: Brochures in color remarkably practical new wallcovering called Lifewall; comes in rolls, applies with special cement; is vinyl resin, will not crack or peel; is abrasion, fade resistant; impervious to all ordinary stains; wide range or plain colors; this product merits appraisal.

SCULPTURE BY DAVID SMITH continued from page 22

which the artist himself cuts as separate sections. The individual forms are full and rounded, enclosing open spaces which are carefully balanced with the closed ones and they suggest human figures in the first stage of development out of earthy forms.

David Smith's art believes in the demands of its own epoch, in the creations of new symbols and a potent reconstruction of life. It has what Chirico once described as the greatest need of the art of our time, "faith in ourselves, so that the revelations we receive, the conception of an image which embraces a certain thing which means 'absolutely nothing' from the logical point of view, should speak so strongly in us, evoke such agony and joy, that we are compelled to express it in art."—W. R. VALENTINER.

FORM AND MOTION continued from page 26

action, speed, conveyor belts, sport's records, efficiency, success, profit, prestige, and all the other streamlined concepts of our age, are basically senseless without such repose. The goal must again become important. But the goal can no longer be an abstract goal, the dream of a distant future to which the road has not yet been built. We have the road, we have our sciences, and we have the technological equipment, the new foundation of a more balanced life. We also have a language of art, more precise and richer than ever. But we do not yet have, either in our social sphere or in the



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- (396) Rohloff & Company: Folder Kemiko permanent concrete stain; Kemiko penetrates to full depth of pores; 12 natural colors; guaranteed not to crack, peel; will not fade; ideal for exposed concrete slab floors, eliminates need of coverings; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.
- * (552) Superior Accessory Company: Brochure new Rite-a-Note doorway accessory; note pad, pencil concealed in brass case mounted in doorway; when cover is lifted to write note "hello" tab clicks up to leave indication note is there when cover is closed again; well designed.
- (441) Tropicraft: Folder woven wood screens, ½" slats, 6' high by 7' long; natural finish or solors; also 2" slats and smaller overall dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.
- (581) United States Gypsum Company: Folder technical informa-tion 2" solid Rocklath and plaster partition; studless, non-loadbearing partition; fireproof, lightweight, space saving; installation methods, tables, detail sketches; specificapartition: tions.
- (582) United States Gypsum Company: Brochure USG Trusteel hollow partition studs for non-load bearing fireproof partitions; permits concealment of pipes, conduits, ducts, etc.; lightweight, fireproof, strong; adjustable height; full technical data, including tables, sketches, specifications.
- (525) Western Pine Supply Company: Attractive new catalogue Ponderosa pine moulding patterns available in Northern California; company one of largest wholesale distributors Ponderosa pine mouldings.

STRUCTURAL BUILDING MATERIALS

- (24) Ceco Steel Products Corporation -Technical brochure, 24 pages, on Ceco open web steel joists, giving construc-tion details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.
- (552) Marble Institute of America: New handbook providing complete information for specifying interior, exterior marble; describes, illustrates classifications, fiinishes, uses, recommended setting materials, procedures; probably best source information on subject; lists members of MIA in various localities.

- (455) Pacific Coast Aggregates, Inc.: Information, folders variety of build-ing materials distributed Northern California; includes accoustical, concrete, insulating, masonry, plaster maprecast paints, boards; good source of supply.
- (479) Permanente Cement Company: Booklet on "Cement Types and Uses" based on Permanente High Early
 Strength Portland Cement; conforms
 to ASTM specifications C-150 Type III
 and Federal specifications SS-C-192
 Type III; especially good for rush
 jobs; well worth study; good data source.
- (531) Permanente Metals Company: Detailed information new types aluminum roofing, siding for residential con-struction, includes full color photo-graphs of applications, full data and illustrative material on installation; remarkable saving in handling, erection, nails, paint, elimination of waste; well worth study, file space.
- (160) Pittsburgh Corning Corporation: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types, accessories available; layout tables for glass block panels based on modular coordination.
- (456) Stained Shingle & Shake Association: Informative material use and advantages stained shingles and shakes; can be effectively used in contem-porary design; provide interesting colors, textures.
- (397) Timber Structures, Inc.: Folder "Engineering in Wood" on glued lam-inated structural members; provide 'moulded" load-bearing components to fit architectural lines, greater slenderness, curvature, taper; structural forms virtually limited only by integrity of designer; specification data.
- (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-produced of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.
- (163) West Coast Stained Shingle Com pany: Full color folder Olympic pre-stained sidwalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

WALL COVERINGS

(530) Imperial Paper & Color Corporation: Good 24-page Color Harmonizer booklet explaining in detail how to ob-tain room color harmony; contains eight color harmonizing charts with full instructions for effective use; one of best sources of information; requires 25 cents in stamps to obtain copy.

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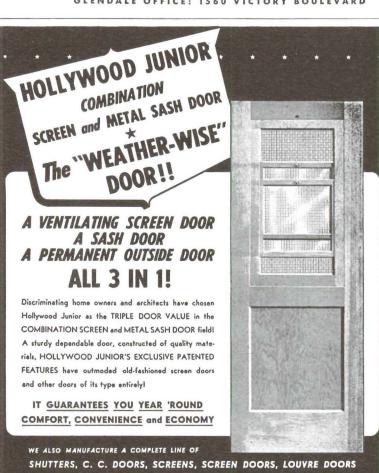
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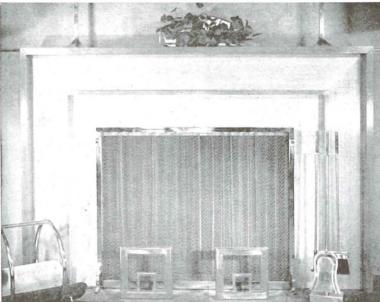
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(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

* (550) Steelbilt, Inc.: Folder Steelbilt steel horizontal sliding doors, windows; wide range of stock sizes permit unrestricted contemporary design; narrow mullions, mintons; outside screens; western manufacture, immediately available; one of best items of kind; merit specified CS-House Number 1.

* (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 105%" x 2' 2½" to 5' 7%" x 7' 5½"; these windows merit investigation.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.

(529) E. K. Wood Lumber Co.: Full information several of best lines of sash, doors; includes Druwhit metal doors, windows, Super-Vent awning type windows, Harvey sliding door hardware; Win-Dor integral hardware for jalousies; Schundler Fesco Board roof insulation, Grand Rapids Invisible sash balance, Woodlife wood preservatives. Truscon residential steel windows, Timm aluminum windows, Rylock tension window screens, and Dictator combination screen and storm doors.

SPECIALTIES

(551) B B & C Manufacturing Company: Full data Johnson Safety Vault home and business safes; built-in models for floor, walls, flush swinging doors, double action sliding hinges, combination dial or key locks; all safety features; good product, worth investigation.

• (508) Colart Cement Tile Company, Inc.: Folder interesting Colart cement tile; available in any color to specification; colorfast, lime-proof, waterproof, acid-resistant, long wearing; any size, shape; inside and outside uses; lends itself well to contemporary design; definitely worth investigation.

• (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

(466) Copper & Brass Research Association: New and extensive bulletin ors; remarkable product.

decorative uses of copper and brass; illustrates describes interesting applications; probably best source of information; worth study, file space.

• (564) Crescent Industries, New all purpose heavy duty lighter, ideal to light all types of indoor and outdoor fireplaces.

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications.

• (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

• (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages, Vitrolite glass facing; section on modern baths, kitchens; commercial applications well illustrated.

• (378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors.

(523) Marble Institute of America: Brochures, information uses of marble for homes; includes suggestions for floors, stairs, fireplaces, counter tops, shower stalls, flagging in gardens, and many others; worthwhile information.

• (467) Master Metal Strip Service: Information well engineered, fabricated weatherstripping sections, thresholds; also remarkable No-Draft sash balance; latter eliminates pulleys, weights; prevents air, dust inleakage; permits greater area of window space, fingertip control of windows; products merit investigation.

(534) Minneapolis-Honeywell Regulator Company: Information new "plugin" clock thermostat that can be installed by householder in less than five minutes; replaces manual thermostats, can be used all types automatic heating plants; automatically changes temperature at predetermined times; good product well worth investigating.

• (524) NuTone, Inc.: Attractive brochures probably best line contemporary door and door-clock chimes, exclusively merit specified in all CSHouses; single to eight note chimes, self-contained or with brass tubes; worth investigating.

(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

(580) Prest-Glass Corporation: Literature entirely new translucent sheets Fiberglas with thermosetting resin weighing less than 8 pounds per 24 sq. ft. panel; stronger than aluminum or steel by weight; flexible, won't shrink, warp, buckle; cuts with shears, knife, power tools; can be used inside or out, structural or decorative; comes in colors; remarkable product.

wide range contemporary design uses, (354) Fir Door Institute: Catalog new either vertical or horizontal; good prod-

(30) Ceco Steel Products Corporation: Data-loaded Pacific Coast catalog covering residence casements, package windows, projected windows and scores of correlated products, commercial and industrial as well as residential.

(520) Detroit Steel Products Company: New 8-page catalogue residential steel casement windows; liberally illustrated with architectural drawings; includes plans, perspectives of houses; a good working piece of literature.

(521) Druwhit Metal Products Company: Data, sketch packed brochure Druwhit metal windows, doors, both stock, custom built; nearly all types of metal windows, doors, including case-ment, sliding, pivot, store front windows; good source technical informa-

• (416) J. Royden Estey & Sons: Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(579) Far-Co Manufacturing, Inc.; Literature well designed aluminum windows, doors, including case-ments; windows have narrow frames, with or without muntins; no painting; good handling big areas of glass; Southern California

Tru-Fit Douglas Fir Doors; all types, including flush; factory fitted, scuff tripped, precision made; full specification, technical data.

(522) Gate City Sash & Door Company: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides sash; standard and special sizes; contemporary design.

• (507) Grant Pulley & Hardware Company: Folder new line Grant drapery, curtain hardware; inconspicuous, streamlined, durable; precision-made, won't bind or jam; made by company which manufactured top sliding hangers for many years; good product, worth investigation.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insuladanted to repell 90% sun heat; no painting; wind resistant, good visibility, umple light.

(32) Kawneer Company: Brochure on structural details of full vision, free standing, narrow line and standard line entrance doors, frames, trims.

• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

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- (42) Kawneer Company: Announcement Zourite, aluminum panel with tongue and groove joints; decorative, practical exterior, interior material; full technical, application data.
- (440) Laverne Orginials: Contemporary wallpapers; bold primaries, sepias, pastels, muted tones; matte or baked plastic finish.
- (514 Marsh Wall Products, Inc.: Attractive new 1948 catalog complete information Marlite, plastic-coated wall board; shows uses, specifications; includes color chips; also contains information Marsh aluminum Presdwood plastic mouldings and new line Marsh bathroom accessories; good presentation of good products.
- (349) James Kemble Mills: Information collection contemporary wallpapers; designs, by 15 leading contemporary artists; custom designs available; definitely worth investigation.

ROOFING

(21) Red Cedar Shingle Bureau—Blueprints showing recommended methods of applying wood shingles on roofs and sidewalls.

SASH, DOORS AND WINDOWS

* (548) Adams-Rite Manufacturing Company: Information new unit-type lock for sliding door operation, adjustable to various door thicknesses;

operates with natural sliding action of bar in cup; well designed; no mortising required; all exposed parts solid brass, four finishes available; good answer to old problem.

(519) Aluminum Building Products Company: Information new type combination screen-storm door in aluminum; extruded hollow aluminum sections; screen, storm inserts immediately interchangeable; comes with aluminum frame in all sizes for quick installation; good product.

(549) American Structural Products Company: New brochure Insulux Glass Block showing use in schools, hospitals, plants; shows typical installations daylight schools, hospitals, sewage disposal plants where glass block was chosen for fenestration because of insulation value and light transmission values; worth seeing.

(505) Carroll Products Company: Folder new cordless, tapeless venetion blind that fits into window frame; all light-weight metal, wide range of standard sizes or custom sizes; slats controlled by four invisible knobs; top and bottom halves can be worked independently; well engineered, suggests interesting contemporary design applications; merits investigation.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for jalousies of wood or glass; wood slats $4\frac{1}{2}$ " x $\frac{58}{8}$ ", glass slats $4\frac{1}{2}$ " x 7/32" to $\frac{1}{4}$ "; can handle openings up to 4' x 10', worm gear operators; slats held in place without screws, nails; weather stripped; offers

USE PROPERLY DESIGNED CAREFULLY INSTALLED

RADIANT HEATING

BY

HORACE F. ALLISON

509 N. Fairfax Avenue

York 7100

Los Angeles 36, Calif.

NEW ARRIVALS Guyer & Kettiger, Editors Rooms and Furniture 500 photos of Furniture, Rooms, Details Zurich, 1947 \$9.00 Paul Aratia Week End & Country Houses 500 photos and plans Zurich, 1947 \$7.00 James Marston Fitch American Building. The Forces that shape it. 177 photos Boston, 1948 \$5.00 Stamo Papadaki Le Corbusier: Architect. Painter Writer New York, 1948 \$7.50 Order your Architectural Books New and Old From ZEITLIN & VER BRUGGE: Booksellers 624 South Carondelet Street, Los Angeles 5

fire resistant, vermin proof, sanitary; about same cost and weight as or dinary plaster; used in CSHouse Number 20.

PLUMBING FIXTURES, ACCESSORIES

- (515) Air Cushion Sales Company, Inc.: Folder new Air Cushion Arrestor to stop water hammer in plumbing pipes; separates air from water entering home system; low installation cost, no breaking into walls; reduces wear on washers, valves; simple answer to nagging problems.
- (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry.
- (123) W. R. Ames Company: Folder new aluminum shower cabinet; rust-, corrosion-, leakproof; one-piece aluminum receptor; rough-in dimensions, installation data.
- (516) Beneke Corporation: Series two-color folder Beneke water closet covers; white, mahogany, oak for any size, shape bowl; simplicity of design; seamless kiln dried hardwood; full specifications available.
- (503) Briggs Manufacturing Company: New Briggs 72-page catalog "F" illustrating Beautyware plumbing fixtures, brass supply fittings; one best lines, contemporary design; catalog gives guide specification writing, including roughing in dimensions; dimensional data for each fixture, permitting accurate floor planning.
- (578) California Shower Door Company: Folder excellent line alumaloy and bronze chrome showdoors, tub enclosures; simply designed, mechanically good; doors have full-length piano hinges; manufactured, readily available in Northern California.
- (419) Crane Company: Information "pint-size" bathroom (6'x5') through use corner lavatory, small (42"x31"), low tub; tub has spacious corner seat; possible to get bathroom down to 3'6"x6'6"
- (477) Harvey Machine Company, Inc.: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18.
- (420) The Kawneer Company: Folder new shower doors, tub inclosures; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.
- (394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.
- (421) The Perfix Company: Information one-piece stainless steel shower receptor; no seams, crevices; five standard sizes, custom sizes available; reasonably priced.

- (566) H. B. Salter Mfg. Company; new catalog detailing, Salter-Glauber all brass plumbing fixtures-feathertouch-drip proof.
- (422) J. A. Zurn Manufacturing Company: Complete catalog, folders Zurn drains, interceptors ,traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

RADIOS

- (517) Altec Lansing Corporation: Information new, basically improved line general purpose speakers; improvements include reduction of crossover frequency to 1,000 cycles assuring low frequency cone operates as stiff piston and not "break up" operating range; greatly increases acoustic efficiency; one of best lines speakers available; all sizes.
- (384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications.
- (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.
- (518) Nielsen & Neilson: Information regarding installation of home television and custom radio sets in Southern California area; reasonable costs and completely qualified work; worth investigation; installed television CSHouse #18.
- (385) Scott Radio Laboratories, Inc.: Good 16-page brochure new Scott radiophonograph Series 800; gives full details of sets, shows several cabinets, including bleached mahogany contemporary.
- (351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM-FM, push-button control; connection for wire recording; one of best contemporary design cabinets.
- (532) Twentieth Century Design: Information one of best sources custombuilt, limited production and built-in radio-phonographs of contemporary design; western manufacturer.
- (275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.
- (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind.
- (218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drainboard tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.

Eliot Company Completes Swank Westwood Apartments



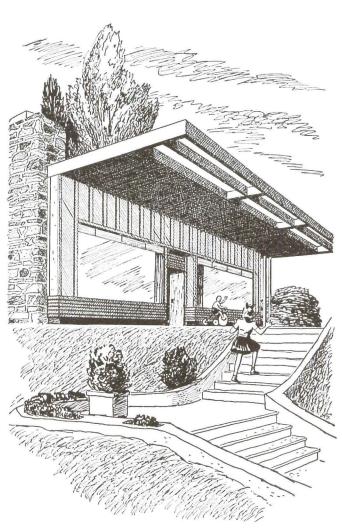
THE CHARLES A. ELIOT CONSTRUCTION COMPANY built these luxurious apartments at 733 Levering Avenue in Westwood Village to provide the ultimate in modern Southern California living. Planned for maximum living space with a minimum of housework, they illustrate the recent progress in architecture, engineering, and interior design—naturally they feature Electrical living.



EVERY KITCHEN IN THE BEAUTIFUL LEVERING APARTMENTS is wired for an electric range and refrigerator, has an electric water heater, an exhaust fan, and garbage disposal unit. All bathrooms have electric heaters in addition to central heat. The entire project has Adequate Wiring and ample outlets to take care of any appliances the tenant may install — either now or in the future.

When you build, it will pay you to look into the electrical needs of both the present and the future. Our Adequate Wiring Specialists will be glad to help you plan your electrical specifications. Please phone MIchigan 4211, Station 2637 or write Los Angeles City-Owned DEPARTMENT OF WATER AND POWER 207 South Broadway, Los Angeles 12.

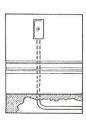




If it's really modern...it has built-in telephone facilities

Careful builders these days plan for built-in telephone conduit and outlets installed while the house is under construction. The cost is insignificant...just a few pieces of tubing leading to convenient outlet locations provide race-

ways for telephone wire. Thus telephones can be moved or added later on without drilling holes or running wire along baseboards. Means a lot to the future value and livability of any modern home.



For free help in planning modern, built-in telephone conduit, call your local Pacific Telephone office and ask for "Architects and Builders Service."

The Pacific Telephone and Telegraph Company

- (270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps.
- (339) Kurt Versen Company: Two brochures on exciting contemporary residential lamps, fixtures and on focal lighting, for commercial, residential use; both very well prepared, copiously illustrated, data-packed; one of best sources of information contemporary lighting; firm has been leader in field for many years.

MISCELLANEOUS

- (563) American Aerovap, Inc. a fly killer that gives you positive and continuous protection. Write for literature.
- (475) Tony Hill-Wilmer James: Full information full line contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; used in CSHouses 11, 18.
- (555) Advance Development Company: Information regarding 102 contemporary homes designed by Gregory Ain and built in greater Los Angeles area; F.H.A. approved; preview June 26.
- (474) Modern Designers: Full information good lines ceramic trays, bowls, incidentals, and lamps; well known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.

MOTION PICTURE EQUIPMENT

• (512) Bell & Howell Company: Brochures, information Filmosound projectors for use in homes, schools, churches, industry; gives full technical regarding equipment, installations, use, operation; practical, interesting, sensible.

PAINTS, SURFACE TREATMENTS

- (463) American Division, American Pipe & Construction Company: Information new American vinyl coating which is a pigmented vinyl resin dispersed in water; resists most dilute acids, is unaffected by alkaline cleaning compounds; waterproof; white and solid colors.
- (513) W. P. Fuller & Company: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of best prepared specification books available; belongs in all files, Available to Western realders only.
- (501) McCloskey Varnish Company: One of best brochures treatment of floors and their finishes; based on Gymseal, Tungseal, Penetrating Floor Sealer, Terrazzo Seal, Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazzo, cork, concrete, magnesite wool composition floors; well worth study.

- (346) National Lead Company: Folder painting specifications "Dutch Boy" white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.
- (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Penchrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.
- (112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.
- (502) Stephenson Air Brush Paint Company: Folder new compound for insulation, acoustical treatment, antisweat protection, "Perma-Dri;" may be applied by brush, spray, bonds firmly to metal, wood, concrete, masonry, wallboard, plaster; can be tinted any color; good product with many uses; merits investigation.
- (465) Wesco Waterpaints, Inc.: Well prepared four-color folder with color samples on Rocktite one-coat cement-base paint for stucco, cement, rough concrete, unglazed tile, etc.; comes powder to mix with water; ten excellent soft pastel colors; particularly well adapted to contemporary architecture.

PANELS AND WALL TREATMENTS

- (274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.
- (577) United States Gypsum Company: Brochure USG Sheetrock, fireproof gypsum wallboard, paper coated, in plain or decorative surfaces; full specification, installation data, including full color photographs wood-grained surfaces; charts, tables.
- (54) United States Plywood Corporation: Folder on Decorative Micarta, laminated plastic surface material; will not dent, chip, crack, break, splinter, warp, stain; easy to clean; never fades or need refinishing.
- (49) United States Plywood Corporation: Good 16-page handbook uses Weldwood, plywood, allied products for exterior, interior.
- (382) United Wallpaper, Inc.: Information Varlar stainproof wall covering, in price range good wallpapers; resists grease, oil, fingermarks, lipstick, crayons, vermin; restored soap and water; 90 patterns, designs by Dorothy Liebes.
- (476) Val-Porter Company: Brochure Acoustipulp plastic sound absorption acoustic plaster; applied same as any plaster, comes in most any color;

(547) Day-Brite Lighting, Inc.: Bulletins 20-A and 20-B recessed troffers; all standard types listed with full techstandard types listed with full tech-nical data, including sketches, tables, installation data, foot-candle intensi-ties charts; also includes information incandescent boxes for flush installation; well worth file space.

• (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

(337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decolour fixtures producing multicolored effect.

(583) Gotham Lighting Corporation: Brochure, catalogue one of lines contemporary architectural lighting; clean design, excep-tionally wide range fixtures; literature profusely illustrated with full technical data; this material belongs in the files of all contempordesigners, decorators and architects.

(338) Edwin F. Guth Company: New nooklet emphasizing importance and value good lighting by pointing up effects of bad lighting; good four-color thumbnail study.

• (268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern Calı

(462) Lamps, Ltd.: Information good line of contemporary lamps; well designed.

(500) Lighting, Inc.: Series folders, brochures Philite fluorescent lighting fixtures, incandescent reflectors for residential, commercial, industrial use; includes interesting equipment for subtle spotlighting, flush lighting; pro-fusely illustrated; provides full technical data, prices.

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CIRCUITS

(269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-ins readily available.

• (375) Pryne Company, Inc.: Illustrated bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustincluding able spots; full technical data.

(392) Smoot-Holman Company: formation newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribu-tion while reducing surface brightness to minimum; certified ballasts, start-ers; individual or continuous mount-ing; opens either side for servicing.

(418) Sunbeam Lighting Company: Catalog new line fluorescent lighting fixtures; contemporary and standard design; wide range applications; full technical, installation, service data.

OF OUTLETS AND SWITCHES . LARGE TOOL OF PLENTY

"PENNY WISE--POUND FOOLISH"

SWITCHES

AND

OUTLETS

OF

PLENTY

CIRCUITS

OF

PLENTY

ENOUGH WIRE

SWITCHES . LARGE

AND

Home owners today demand abundant electrical living — without dread of being limited at some future time in the use of new electrical equipment.

That is why those who try to cut building costs by the installation of poor or inadequate electrical wiring are doomed to disappointment, inconvenience and the ultimate expense of re-wiring.

Prevent such annoyances by advising your clients not to be "Penny Wise-Pound Foolish" where wiring is concerned. Certified Adequate Wiring costs so little more than an inferior wiring job, and it is a lasting guarantee of full enjoyment of electrical living now and in the years ahead.

NORTHERN CALIFORNIA **ELECTRICAL BUREAU**

1355 Market Street San Francisco 3





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TOUGH WIRE

THE SMARTNESS

OF YOUR

FIREPLACE

DEMANDS IT!

The New CRESCENT LITE

\$8.75 FOR 30" POLISHED BRASS SEE YOUR DEALER OR WRITE.



• (226) Kimberly Clark Corporation; Brochure (20 pages, two colors) Kimsul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated.

(226) Kimberly-Clark Corporation: Home insulation booklet, 12 pages, two colors, for architects, builders, engineers; over 40 illustrations, charts, position general principles home insulation, including radiant heat loss, air stratification and drafts, variable exposures, coolness balance; many other informative features.

- (95) Pioneer-Flintkote: Informationpacked 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data.
- (97) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simpson insulating board products; sheathing, insulating lath, insulating building board, insulating plank, insulating decorative tileboard; full description, technical, installation data.
- (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

(574) United States Gypsum Company: Brochure Acoustone, Auditone acoustical tiles; mineral fibers made into lightweight, highly sound absorbent tile form; fire resistent, incombustible, paintability, rodent and vermin resistant; full technical, application data.

(575) United States Gypsum Company: Folder USG Weatherwood decorative insulation; rigid wood fiber board made into predecorated interior wall and ceiling units, either in tile or plank measurements; full data, including tables of heat transmission coefficients.

LIGHTING EQUIPMENT

(448) All-Bright Electric Products Company: Folder unusual fluorescent fixtures with over-all depth only 3½"; makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.

(576) Benjamin Electric Manufacturing Company: Comprehensive bulletin, 28 pages, new louvered ceiling lighting system, featuring Sky-Glo; profusely illustrated, includes architectural drawings, charts, specification tables; installation ideas to aid planning; good data.

(101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information.



CRESCENT INDUSTRIES, INC.

LIGHTER DIVISION

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Only in Hermosa Tile

is there the durable, beautiful DURA-GLAZE TEXTURE!

The scratch and acid resistant Dura-Glaze texture of Hermosa Tru-Joint Tile was developed solely by Gladding, McBean & Co. after long research and experimentation. It is the most practical and beautiful finish you can specify for all bathroom and kitchen surfaces subjected to wear. It's perfect for kitchen drainboards, Pullman lavatory decks and bathroom floors.

Hermosa Tru-Joint Tile is also made in Satin Matte and Gloss textures, for bath and kitchen walls and tub and shower wainscots. All Hermosa finishes are available in an extensive color palette. For further details ...color and style counsel...visit or write your nearest Gladding, McBean & Co. office.

HERMOSA TILE is fireproof...
resistant to hot skillets...absolutely sanitary
...non-absorbent...vermin and rotproof.

HERMOSA Tru-Joint



GLADDING, MCBEAN & CO. Los Angeles • San Francisco Seattle • Portland • Spokane



- (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.
- (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed.
- (415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.
- * (541) Montag Company: Electric furnace, manual and circular, provides continuous filtered all-year ventilation; M-H modulating thermostatic controls for eight blower speeds, 12 heating steps within two degrees of room temperature; full data available.
- (87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific floor, dual register furnaces, suspended units, duct furnaces.
- (542) Payne Furnace Company: Information new Payne Panelair forced air wall heater; occupies floor area of only 29%"x 9%"; room air drawn in near ceiling, discharged through

outlet grilles at floor level into one or more rooms; built in thermostatic fan controls provide two-speed fan operation; 55,000 btu; worth investigating.

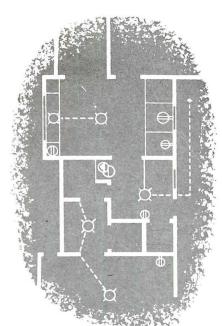
- (446) Payne Furnace Company: Folder new Cooler Air evaporative cooling unit for residential and commercial cooling; 14 major innovations and features; Fiberglas evaporative filter; true air delivery from 2,300 to 8,000 CFM claimed.
- (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.
- (373) Pryne Company, Inc.: Authentic brochure residential ventilating featuring Blo-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.
- (331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is complete without it; can't be recommended too strongly.
- (333) Superior Fireplace Company: Excellent brochure on fireplaces, featuring Superior Heatform fireplace units, grilles, accessories; one of best fireplace booklets; worth file space.
- (511) Surface Combustion Corporation: Twenty-six pages of specifications

for Janitrol gas boilers for radiant, hot water, steam heating; includes ratings, dimensions, engineering data, illustrations; good source material.

- (490) H. A. Thrush & Company: Well prepared and illustrated brochure Thrush forced circulating flow control hot water heat; emphasis on radiant heating, with good technical data simply presented; equipment used in Kaufmann house by Frank Lloyd Wright; worth study, file space.
- (543) Utility Aprliance Corporation: Brochure Utility evaporative air cooler; cleans and cools air and distributes via blower; efficiently engineered; full dimensional, installation performance data; merit specified CSHouse Number 1.
- * (544) Utility Appliance Corporation: Brochure Utility forced air furnace, gas fired; provides complete forced air circulation, fully automatic temperature control, glass fiber filters; modern compact cabinet design; well engineered; full dimensional, performance data; merit specified CSHouse Number 1.
- *(545) Utility Appliance Corporation: Brochure Utility Wall-o-matic built-in circulating heater, gas fired and vented; can be used all types construction, installation remarkably simple; fits into any standard 4" stud wall without furring; high velocity discharge assures over-all room heating; well designed; merit specified for CSHouse Number 1.

INSULATION AND ROOFING

- (546) Acoustical Materials Association: New brochures on sound absorption coefficients of architectural acoustical materials and theory and use of architectural acoustical materials; data-packed, well illustrated; undoubtedly best source of information; worth file space, study.
- (334) Babcock & Jones, Inc.: Brochures, data on Ferro-Therm Steel Insulation; exceptionally good with radiant heat—reflects 90-95% of radiant heat; vermin-proof, no moisture, easily installed; one of best new products and merits study.
- (573) Philip Carey Manufacturing Company: Brochure specifications Carey built-up roofs; one of best sources roof information, including tables, architectural and construction sketches, application data; good service material by one of oldest national manufacturers.
- (220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, accoustic; full details uses established, proven product.
- (221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes.



a bridge for the years

ADEQUATE WIRING



There is a bright future ahead for the home which is planned beyond the present!
For its owner, adequate wiring assures comfort and convenience through the years. Its real estate value will remain high, too, because of the plus feature within the walls. Facilities for electrical improvements make it easy to keep in step with progress, without resorting to major alterations.

Edison's Better Homes Department is at the service of home planners in Edison territory. Advice and assistance with the planning of adequate wiring is available to architects and contractors without cost or obligation.



- (438) Thonet Brothers, Inc.: Illustrated catalog new clean-cut line modern furniture; chairs particularly well designed.
- (322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.
- (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

GENERAL

- (571) Philip Carey Manufacturing Company: Good four-color catalogue Carey roofs, side walls, floors, partitions, foundation materials, heating system materials and bathroom cabinets and accessories; excellent presentation of products by one of oldest national manufacturers.
- (6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.
- (443) Pacific Shop: Contemporary accessories for the home; jewelry by modern designers and craftsmen; one of best sources in Northern California.

HARDWARE AND FIXTURES

• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hard-

- ware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.
- (439) Bennett-Ireland, Inc.: Illustrated folder Flexscreen fireplace metal curtains; hang in folds; easily opened, closed; one of best contemporary lines fireplace equipment.
- (561) Custom Hardware Inc., Los Angeles. Fine finish hardware custom made. French Georgian, Colonial and Modern periods. Cast brass, bronze and aluminum. Colonial rim locks. Special pulls, push bars and plates for structural glass and other entrance doors.
- (565) Mitchell-White & Company— Modern design Brake-O-Matic door check for use in the best homes, finest hotels and offices, write for literature.
- (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.
- (325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.

- (408) Sargent & Company: Folder new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details
- (372) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons.
- (326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use.

HEATING & AIR CONDITIONING

- (381) Horace F. Allison: Information on radiant heating; firm engineers. installs systems in Los Angeles area; one of best sources of practical information, installation service.
- (77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.
- (390) A. M. Byers Company: Practical, factual booklet covering study of 1,000 radiant heating jobs in last ten-years; gives engineering preference methods, materials mostly used; geographic statistics.

- (572) Philip Carey Manufacturing Company: Brochure Careyduct all asbestos air conduit for heating, ventilating, air conditioning; is both conduit and insulation; hushes fan noises, permits higher air velocity due to flush joints; easily installed, economical; worth study.
- (414) Chase Brass & Copper Company: Full color brochure on brass and copper in residential planning, emphasizing copper tubing for radiant heating; also covers hardware, screen, roofing products.
- (257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59%" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.
- (509) The Firan Company: Brochure Glomaster bath heater featuring direct infrared heat radiation; one piece dieformed aluminum alloy reflector; well engineered, Jesigned; worth investigation; uses convection flow of air.
- (510) Fraser & Johnston: Brochure new Lo-Boy shallow model furnace, dual or floor; 26½" deep overall; dual models feature "bi-flo" register head, eliminating floor grilles; single rod control valve; streamlined heating element of pressed steel; gas fumes cannot escape into room.

EXCLUSIVE DECORATOR LINE... FLAXTEX ALL-LINEN FLOOR COVERINGS

12 rich, new colors and combination! Woven to order in

exact sizes you specify. (Rectangles only.) Delivery within

60 days. Iron wearing, tweedy Flaxtex is designed and loomed

especially for the decorator trade. Write for showing in your studio.

Distributed by Walton N. Moore Dry Goods Co. Los Angeles • San Francisco • Seattle

MANUFACTURED BY OREGON FLAX TEXTILES . 1091 KENNEDY STREET, DAKLAND 6, CALIF.

FLAXTEX

ALL-LINEN RUGS AND CARPETING



(434 Oregon Flax Textiles, Inc.: Descriptive brochure Flax-tex all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

• (388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Mod-ern Home;" suggests treatments for floors of all rooms in house; practically suggests colors patterns.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

(487) Alexander Smith & Sons Carpet Company: Well executed 24-page fourcolor brochure on Alexander Smith & Sons rugs, "Colorama," Clara Dudley's color idea book; emphasizes, explains colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.

* (74) Tile-Tex Company, Inc.: Brochures Tile-Tex asphalt tile, Mura-Tex plastic walls, Flexachrome plastic floors; well illustrated in full color, with full descriptions, color charts for all products; one of best lines by one best manufacturers; well worth file space.

FURNITURE

• (412) Aalto Designs: Information one of oldest lines contemporary furnniture: made in Sweden: available several West Coast. Eastern outlets.

(311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

• (559) Barwa Associates: New illustrated catalogue of one of America's most revolutionary chairs, the Barwa; winner of three design awards in 1947-48; merit specified in CSHouse Program; worth investigation.

(568) Cabaniss of Denver: Information source of good contemporary furniture in five Rocky Mountain states, including Aalto, Eames, Van Keppel-Green; also lighting fixtures by Versen, cera-mics by Beatrice Wood, fabrics by Ben Rose.

• (435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Worm-ley; living room, dining room, bedroom; forty pieces, well integrated.

• (312) Dunbar Furniture Manufacturing Company: New booklet covering modern furniture, decoration featuring Dunbar furniture designed by Edward J. Wormley; considerable attention to accessories; requires 25 cents in stamps for delivery.

• (313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal fur-

• (314) Frank Brothers: Infrmation top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(436) Functional Furniture Manufacturers: Illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

(569) Ingram of California: Folder contemporary cocktail tables designed by Griswold Raetze, AIA; plastic, cork or wood tops, 1¼" thick hardwood trim and legs; plastic tops satin black, dark green or Chinese red; various colors in trim; 14" high, 50" long, 26" wide, or 14" high, 38" long, 38" wide; worth investigation.

• (437) Knoll Associates, Inc.: Information one of best lines authentic con-temporary furniture; chairs, tables; string, starp, fabric upholstering; wood or metal chair frames.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, Charles Eames and George Nelson, reflects one of most important design programs in furniture industry.

(570) Multiplex Furniture Sales Corporation: Information new Multiplex contemporary furniture designed by Martin Feinman of Modernage; now in national distribution; 12 basic case goods units capable of 150 combinations plus foam rubber upholstered pieces, occasional tables, fabrics, accessories; makes good sense.

(319) Rattan Stylists, Inc.: Catalog rattan furniture designed by Paul Laszlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end ta-bles, dining tables, dining chairs, sectional, bridge tables, custom designs.

• (562) Armin Richter: Retail suorce for contemporary designs in furniture by Aalto, Nelson, Eames, Saarinen, Martine and others. Modern Interior design, and also fabrics.

(488) Jens Risom, Inc.: Information interesting line contemporary furniture, accessories; simple, clean lines; good construction; one of best in field.

• (460) Everett Sebring Furniture: Unusual brochure illustrating beautiful designed line of low contemporary tables; large single tables or groups of small tables assembling into one large table; wide range finishes; surfaces wood, cork or leather; also incidental pieces; sold direct to consumers only.

(540) Tappan-Keal: Brochure well designed line contemporary Califurniture; includes photographs, record cabinet, buffet, bookcases, tables, desks, chests, night stand; one of desks, chests, night stand; one of best West Coast lines; price lists in-

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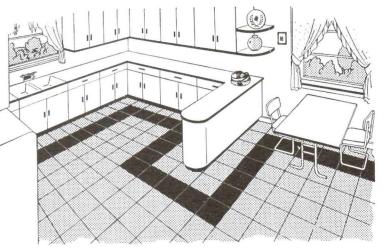
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SAN JOSE 790 Stockton Avenue Ballard 8670



- (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.
- (300) Square D Company: Well prepared folder new Square D Saflex Servicenter Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.
- *(538) Square D Company: Brochures Safeflex low voltage control system making it possible to turn on all lights in house at once from one or more control points; reduces wiring cost, increases utility; small magnetic switch controls 120 volts, is operated by less dangerous 24-volt system; used in all CSHouses.
- (497) Westinghouse Electric Corporation: New 12-page booklet wiring diagrams and kitchen layouts; plans for both L-shaped and 2-story feature houses meet recommended cabinet, counter surface requirements; gives specifications, dimensions for refrigerators, sinks, ranges, water heaters, cabinets, other equipment; valuable data.

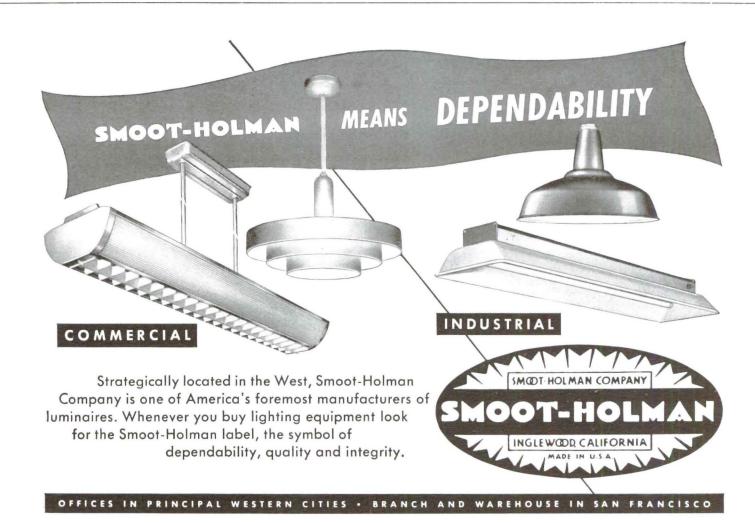
FABRICS

• (485) Bolta Products Sales, Inc.: Information and samples Boltaflex, allplastic upholstery fabric blending quality, toughness; good colors, soft to the touch, spectrum of 51 colors; will not

- crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.
- (301) Brunschwig & Fils: Information one of best sources of contemporary fabrics; wide variety of textures. colors, designs; Worth appraisal.
- (428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures. weaves, colors.
- (549) Frannie Dressel's Studio: Information one of best sources fabrics hand printed to specifications of architects, decorators; fabrics have won solid recognition contemporary circles.
- (302) E. I. duPont de Nemours & Company: Brochure Fabrilite, new synthetic resin plastic-coated fabric for upholstering; resists cracking, abrasion, edge wear, tackiness, exposure, fire; wide color range; good product by hig manufacturer.
- (429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns; colors; from handloom Dorothy Liebes; original, imaginative.
- (567) Goodall Fabrics, Inc.: Folder Goodall wrinkle-resistant bedspreads in wide range textures, designed, color styled by Dorothy Liebes; contain Angora mohair, are not bulky, color fast, pre-shrunk, custom hemmed; standard 72x106 and 88x106 inch sizes; special widths to 92 inches.

- (486) Greeff Fabrics, Inc.: Information wide line exciting contemporary fabrics; interesting textures, designs, colors; merit specified for CSHouse Number 7; definitely worth investigating.
- (303) Boris Kioll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.
- (430) La France Industries: Information Chica La France upholstery, modern texture and design from winning entry national fabric design competition; fiesta red, siesta green.
- (558) Laverne Originals, Inc.: Information line of fabrics by 1947 AID award winners; 12 patterns, wide range color combinations; sturdy fabric, wide range textures; co-ordinate nicely with wallpapers by same designers; can be ordered from stock combinations or special colors; immediate delivery, moderate price.
- (407) Lumite Division, Chicopee Manufacturing Corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogenously integrated, many weaves, patterns; ideal for furniture upholstering, especially garden furniture; handles easily and does not "cup."
- (305) Pantasote Corporation: Free swatches, information Pantasote coated

- upholstery fabric; virgin vinyl; wide color range; new product worth investigating.
- (539) Reg-Wick Hand Woven Originals: Information custom designed handwoven upholstery, drapery fabrics; colors dyed to order; good contemporary designs, fabrics; several national awards; worth investigating.
- (444) Ben Rose: Information one of best designed lines hand-printed contemporary fabrics; intelligently handled, good colors, textures.
- (306) Textileather Corporation: Brochure Tolex upholstery, wall covering plastic leathercioth; tailors well, cleans easily, stain resistant; wide color range.
- (433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gropoint carpet; tufs are locked in, cannot pull out; no sewn seams, damaged, worn areas easily replaced with leftover pieces.
- (219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2½"x¾" to 12"x12"x¾"; western manufacturer, available.
- (309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.



CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

- (560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy aluminum construction; easy to install without rebuilding cabinets; turns at a touch, eliminating stooping, climbing, rummaging; sanitary, ant-proof; sizes for all standard cabinets, coolers; sensible products.
- (469) Coolerator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives maximum storage space, including 40 # built in frozen food locker, 5 ice trays; also 15 cubic foot heavy duty home food freezer; thermostatic controlled temperature 5 degrees below to 5 degrees above zero; includes 5 year food insurance policy; both used in CSHouse Number 18.
- (364) Ecko Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.
- (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.
- (472) Kaiser-Fleetwings Sales Corporation: Brochure, full information new automatic food waste pulverizer; odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods, fits sink drain; manufactured in west and readily available; used in CSHouse Number 18.
- (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Power Does My Dishes;" features Kaiser dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery.
- (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.
- (177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.
- (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.
- * (535) Utility Appliance Corporation: Brochure Gaffers & Sattler gas ranges, all sizes; automatic low-

- temperature oven control, no-tilt racks; sizzle-roasting broiler; triple-click top burner controls; divided top with griddle; CP; well engineered, designed; merit specified CS House Number 1.
- (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

BOOKS

- (491) Kurt L. Schwarz: Catalog of fine and rare books; early editions of literary, artistic and scientific importance; choice collection of unusual interest.
- (345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

CABINETS, COUNTER TOPS

- (399) American Central Division, Avco Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.
- (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.
- (526) Frank Brothers: Full information Morton and American lines metal kitchen cabinets; good contemporary design endless combinations of units full specification service available.
- (493) Hotpoint, Inc.: Hotpoint kitchen and laundry installation manual; complete manual illustrated to show proper ways of affixing Hotpoint cabinets and of connecting Hotpoint appliances in a kitchen; particularly valuable to architects, builders.
- (481) Mutschler Brothers Company: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.
- (400) Storagewall, Inc.: Brochures, data Storagewall, new kind partition composed of variety of standard cabinets such as wardrobes, dressers, bookcases, etc., use as building blocks to build partitions; can be used as walls or against walls.

DRAFTING ROOM EQUIPMENT

- (458) Clearprint Paper Company: Information new Papercloth as substitute for tracing cloth; marked stability under all atmospheric conditions, resists stretching, shrinking, buckling; takes ink, pencil well, erases easily; not damaged by folding; samples available.
- (482) Cowhig Industries: Folder E.Z.C. Scale rule size of cigarette package with 6' flexible tape with built-in flashlight to illuminate it; snap-back rule, etched figures; interesting product.
- (483) Listo Pencil Corporation: Information new drafting pencil withfull vision at point; leads propelled through spring tension point which prevents turning, wobbling, slipping; has colored top to indicate degree of hardness of lead being used; only one operating part; good drafting room tool
- (494) Rapidesign, Inc.: Information new detailer template containing all most commonly used plan and side view hexagon bolts, nuts, screws; circles from 3/16" to 1" diameter, 9" scale graduated in 32nds; plastic.
- (495) Triple "E" Products Company: Information new pencil sharpener with ball-bearing indicator cap producing any kind of point from long-lead blunt to long-lead sharp; Bakelite plastic with hollow-ground blades; portable, size of salt shaker; handy gadget.

ELECTRICAL EQUIPMENT

- (245) Charles E. Barnes & Son: Brochure new Barnes Wire-Hiway baseboard wiring arrangement; provides wiring facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; foot switches eliminate wall switches; good product.
- (208) Bell Electric Company: Folders "No-Shok" electrical outlet receptacles merit specified in all CSHouses; snap-back guard closes receptacle when plug is pulled out; protects against shock through inserting metal articles in plug slots; also guards against dust, dirt, water; keeps children safe; definitely worth investigation.

FILL IN COUPON TO OBTAIN

- (449) Cannon Electric Development Company: Folders, information Canon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.
- (496) Emerson Electric Manufacturing Company: New master catalog Emerson fans, ranging from table fans to kitchen and restaurant exhaust fans; 32 pages give design, construction specifications, performance data, dimensional information; one of top lines in field well presented.
- (484) Executone, Inc.: Factual, well illustrated folders Executone intercommunication systems for house, office, commercial, industrial use; technical, installation data; one of best sources of information; includes information on paging systems; worth study, file space.
- (537) Fluorescent Fixtures of California: Literature new Allbrite of California "Lifemaster" fixture designed for individual or continuous mounting; surface or drop; made for two, four or six slimline tubes; spotlight units for accent lighting; heavy guage metal chassis, cast aluminum ends.
- (528) General Electric Company: New 48-page catalog GE wires and cables; all GE thermoplastic, braided, leaded building wires and BX, entrance, Braid X, PVX cables listed, along with many other wire and cable products; information National Code requirements; NEC tables printed in full.
- (533) Ilg Electric Ventilating Company: New "work book" on kitchen ventilation; complete treatise modern kitchen ventilation; remarkably well prepared, giving full data of requirements for kitchen ventilation, ventilation other rooms; features Ilg built in, portable and "packaged" units and stand-type ventilating fans; "must" data.
- (402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

MANUFACTURERS' LITERATURE

OFFICIAL STATEMENT OF THE STAT

No.	No.	No.	No.	No.		
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No.	No.	No.	No.	No.		
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Look twice: Look twice: they've both they've SERS



Bring on those dirty dishes! The Kaiser Dishwasher's 5-minute action (pre-rinse, wash, rinse) handles course after course in quick order. Fast for those many dishes, handy for those few – they're sparkling clean and dry in minutes!

Visitors to Case Study houses in Los Angeles come away with brand new ideas about dishwashing and garbage disposal.

In these houses, America's foremost architects have specified two great work-and-time savers: Kaiser's 5-minute Dishwasher and Kaiser's Instant Disposal Unit. And the specification is exclusive, based on merit.

Investigate these two great Kaiser values for any kitchen you plan. Both units are immediately available and may be bought separately. For information address this magazine, or write to Kaiser Fleetwing Sales Corp., Kaiser Bldg., Oakland 12, Calif.



KAISER

- the 5-minute dishwasher - the instant disposal unit



COMMUNITY CHURCH BY RALPH BOWERMAN architect

This is one of the proposals for the buildings of the Congregational Church and Community Center to be built in Woodland Hills, California. The community building, according to present plans, will be built immediately and used by the church for all it's functions until construction of the classroom wing and the church proper are built when funds are available. The entire east side of the community building, as well as the north side of the classroom wing consists of $4' \times 8'$ glass doors, opening in pairs to unify the interior areas with the open courtyard to accommodate large groups for community functions; dinners, concerts, etc.

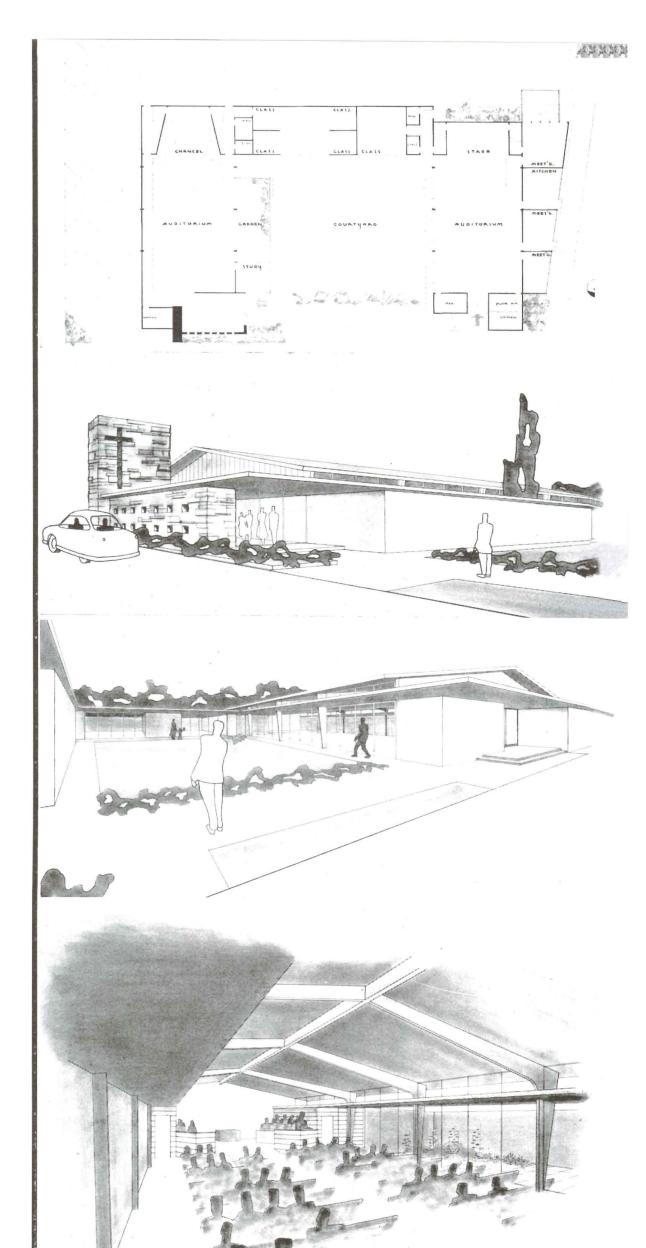
The low roof throughout the building is 8'4" above the floor, with the auditorium roofs, supported by glued laminated arches, projecting above. The space between low and high roofs will be glazed, providing a continuous clerestory along both sides of the auditoriums. The overlap of the roofs is sufficient to prevent direct glare from above. The west side of the auditorium opens with glass doors to a small enclosed garden, covered by an open trellis for climbing plants and vines. The pastor's study also opens to the garden.

The building construction is wood frame and plaster throughout with the exception of the stone tower and front wall of the church. Roofs are built-up asphalt and white or colored gravel.

Top Perspective: Light is admitted to the foyer through small square openings in the stone front wall, contrasting with the twelve-foot wide, floor-to-ceiling glass of the entrance doors.

Center: The glass doors and clerestories of the community building are fitted between the glued arches, accentuating and clarifying the lightness and simplicity of the structure.

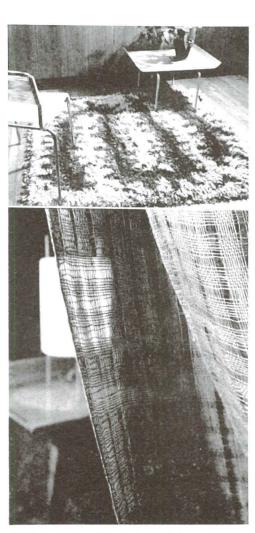
Bottom: The simplicity of this small church interior is the result of an attempt to express the nature and structure of the building in the clearest possible terms. The wood arches rise above the sheltering low roofs which project over the side aisles, admitting glareless daylight throughout clerestories above.



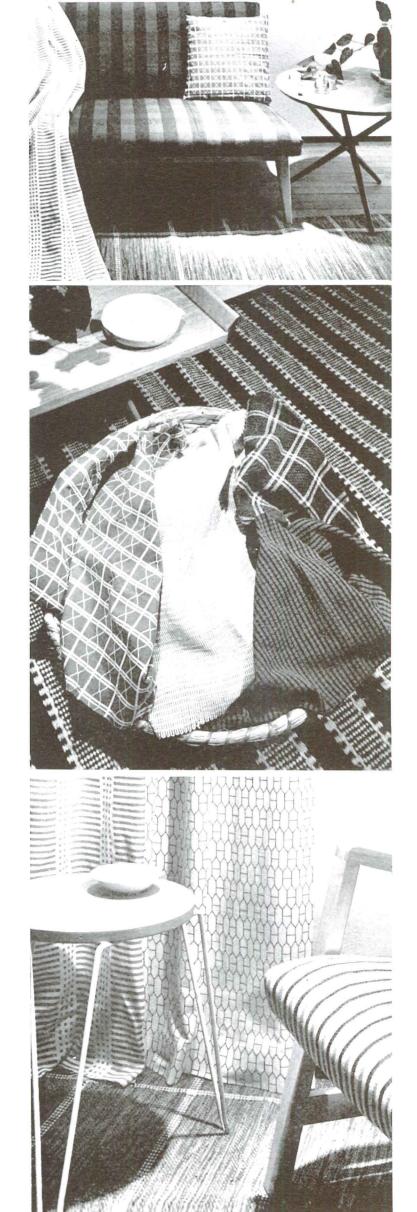
TEXTILES ASTRID SAMPE-HULTBERG

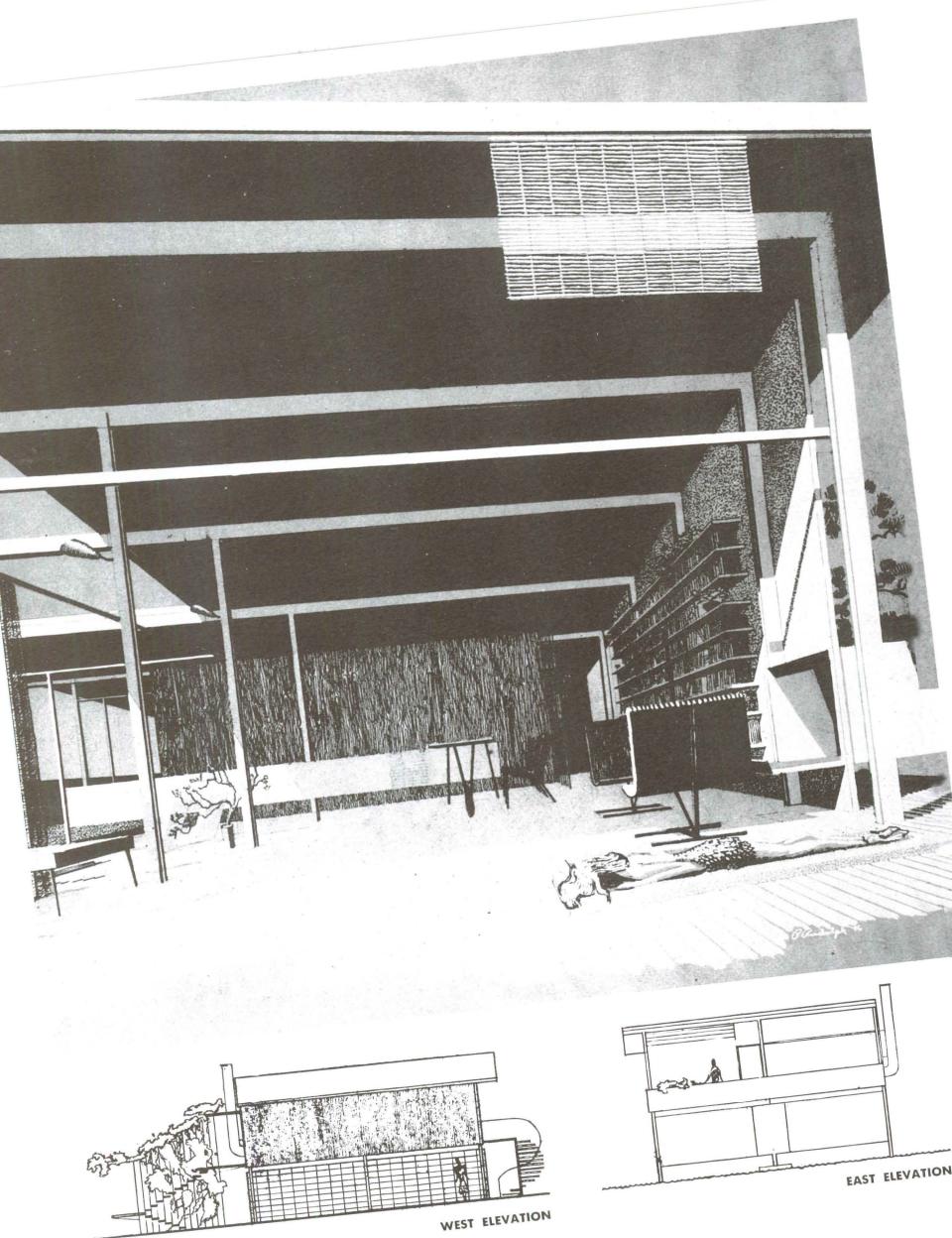
As director of the Textile Workshop and co-director of the interior design department of A. B. Nordiska Kompaniet, Sweden's largest department store, Mrs. Sampe-Hultberg designs both decorative textiles and fabrics for apparel. She brings to her work wide experience and a thorough knowledge of the newest developments in the international field of textile design. The inventive quality in her approach to the problems of textile design is shown in the variety of weaves she uses and by a discriminating choice in textural materials and color. The results of her work are neither flamboyant nor spectacular but show a sturdy and practical synthesis of esthetic values.

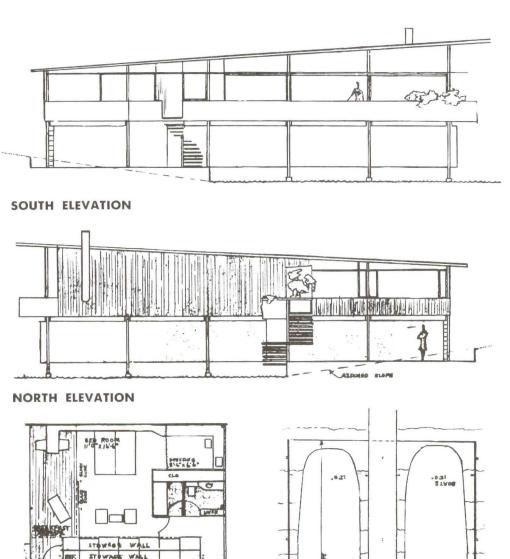
By full recognition of the function of fabrics, and by proceeding from well established restrictions with care and understanding, the designer has achieved in these textiles a well balanced answer to practical demands.

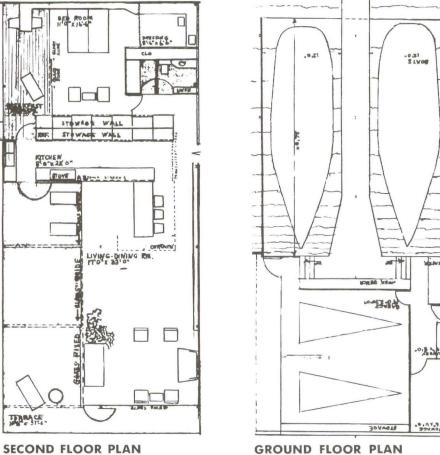


COURTESY KNOLL ASSOCIATES







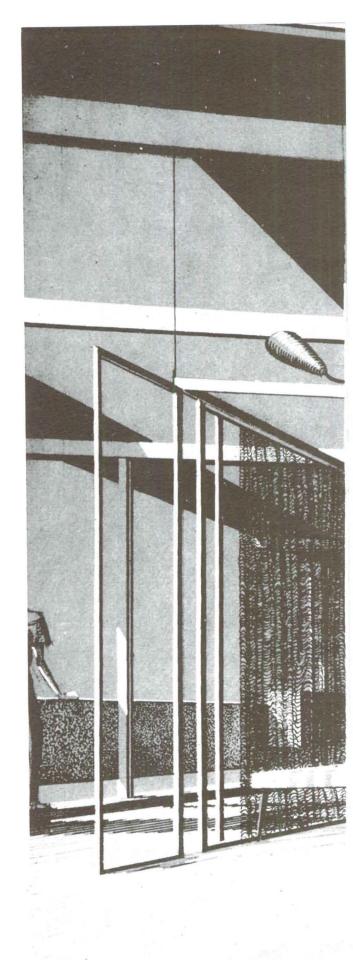


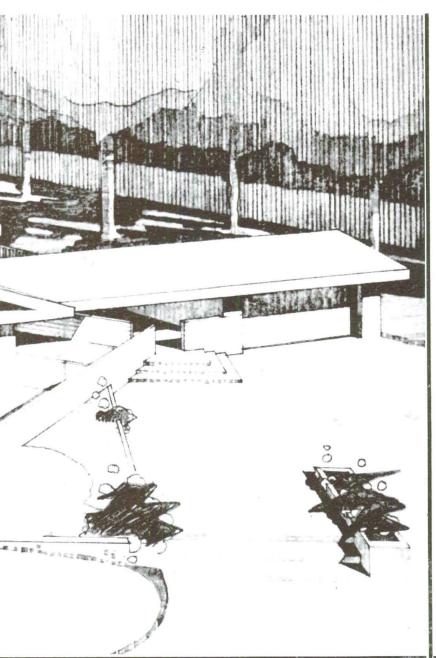


architects

The intelligent use of native Florida materials—lime block and cypress—has resulted in a clearly thought out solution of the design and construction of this project. The well-defined approach to the problem was disciplined by the consideration of geographical background, conception of style, treatment of materials and construction methods.

The Miller Boat house is of reinforced concrete and lime block, with modular cypress frame at boat level. At the upper or road level, facing east and overhanging Little Sarasota Bay, it is protected completely from the gulf and road by giant oaks and opens to the broad expanse of protected water. The total living area is conceived as one space with sliding and fixed glass that separates the balcony over the bay from the indoor space carefully planned for adequate light and wind control. Solid walls are of Cemesto boards mortised together so that they lap on 8' modular uprights. The latter are 2"x6" in spaced pairs supporting 4"x8" beams, which, in turn, support tongue-and-groove 2"x8" planks on which 1" Insulite and Barrett roof are laid. The fireplace and flue are Transite lined with fire clay. The kitchen service bar is of plywood.





This house in Hillsborough, California was developed to suit the needs of clients whose two children are both married. The requirements of facilities were: master bedroom, dressing area and bath, guest room and bath, and maid's room and bath; living area, dining area, kitchen and utility areas.

Principal considerations which the owners and architects agreed upon at once were:

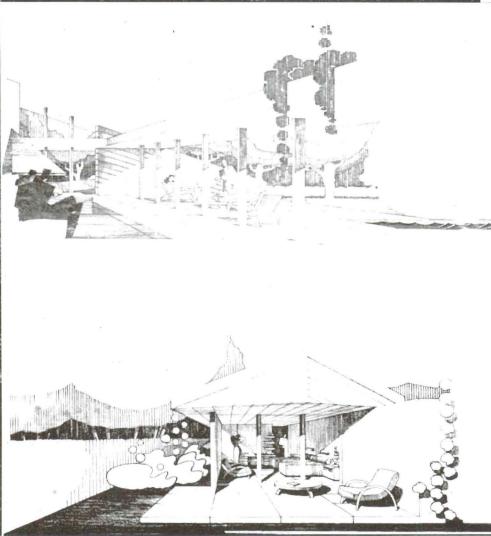
- 1. Desirability of privacy both indoors and out, especially from automobiles;
- 2. Orientation—living, dining, and master bedroom to southeast, giving sun in winter, shade in summer. Bedroom wing to northwest prevents morning glare and protects living areas from horizontal western sun.

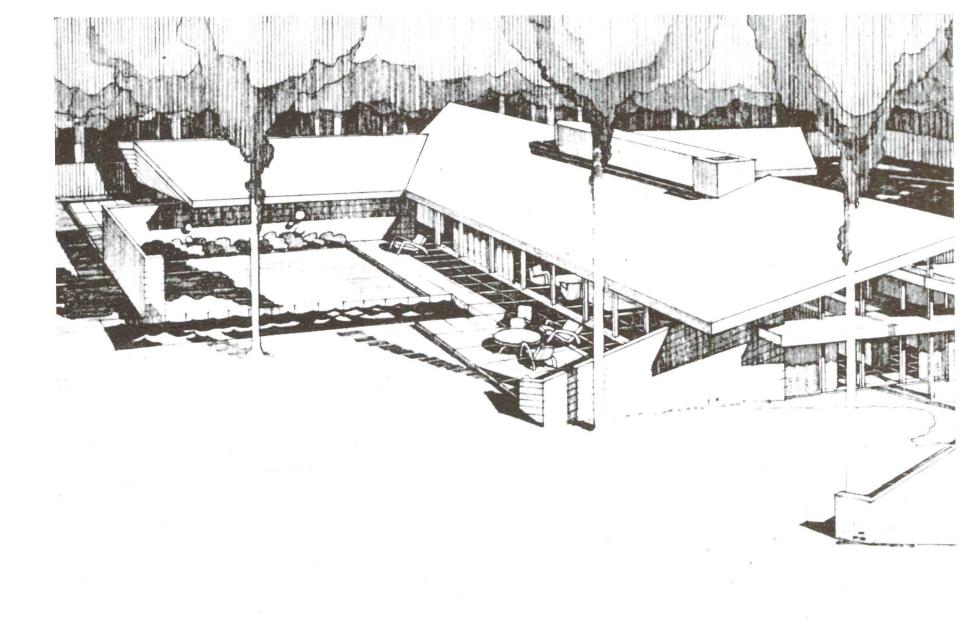
The architects decided to place the garage at the northeast corner of the property, 18" below the level of a covered entrance space between the garage and the house. This access to the entrance garden court is controlled by gate, doorbell and telephone operated from the location of the house entrance door. The principal living garden is controlled partially by house walls extended and partially by subsidiary walls and plantings which provide effective screening from east and south streets. Each bedroom, including the maid's, has private outdoor garden achieved partially by house and partially by garden walls and planting.

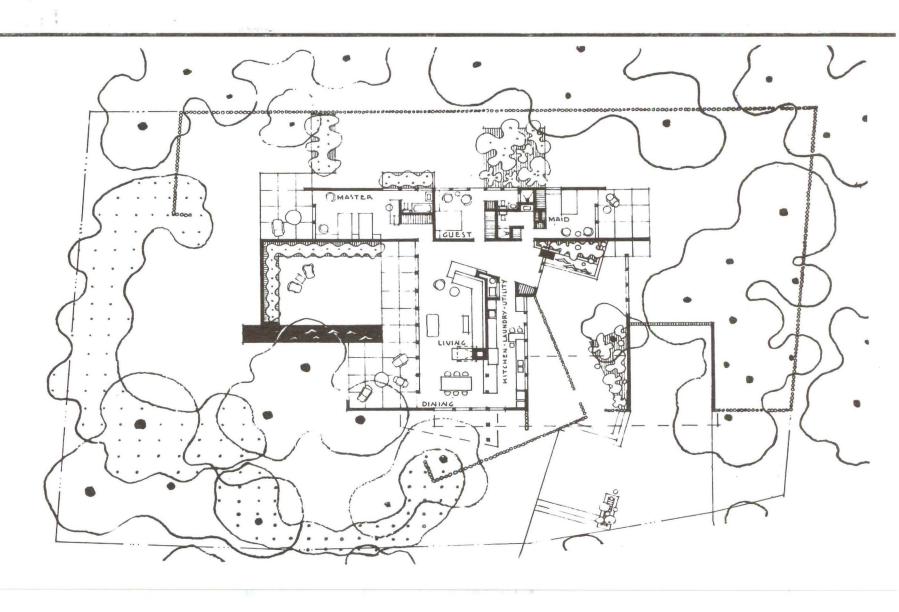
The north-south wall which forms the division between the living area and the bedroom wing is of plaster, as is the east-west wall which forms the division between the living and service area. The rest of the walls are of redwood and glass inside and out. The house has radiant heat in the slab which is covered with lapis lazuli blue ceramic tile. This tile extends into the garden areas, as do certain of the house walls. There is a pool at the entrance and a pool in the principal garden space which is an extension of the living room. The barrier between the dining and kitchen area is of cases with sliding and fixed translucent and transparent glass. The principal roof is composed of two shed roofs interpenetrating each other to produce clerestories at the north of entrance, living and dining areas. The southeast main roof extends beyond the east wall of the dining area to meet existing trees to control the sun.

country house project

s. robert anshen wm. stephen allen architects







The term "office building" traditionally suggests a highly concentrated structure, straining at the property lines of a limited plot and grimly overlooking a noisy and hectic thorofare.

But to the owners of this building the standard of living on their project was all important. For the owners are the tenants, and they are engaged in the business of improving the standard of living of their associates. In outlining their building program they included as a mandatory condition the incorporation in the plan of space and trees, although their budget was at least as restrictive as in any other commercial building program.

The choice of site was fortunate, being only a few minutes from the busy center of Hollywood and yet completely out of sight of any congested business district. It provides space for several other structures beyond the one initially undertaken and convenient auto parking space adequate for the whole expanded program contemplated.

The initial building, illustrated in the photographs, is used by five related organizations. They share a common reception room, a lounge and meeting room and a workroom. The last does double duty also as a kitchen, from which refreshments can be served directly into the lounge. The south and east walls of the lounge are glass from floor to ceiling, opening upon a paved area which will constitute the arena of a small amphitheatre when the surrounding earth banks will have been cut into stepped arcs of seats, concentric with the enclosing arcs of the rising hills.

As will be seen in the photographs, a portion of the south window wall includes a large truss, the triangular spaces between the framing members being filled with glass. This truss, giving rigidity against seismic disturbances, was necessitated by the absence of any portion of solid wall on the entire south side of the building within which bracing might be concealed.

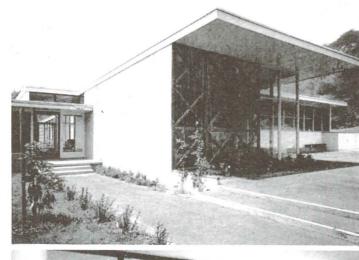
The concrete floor slab (on a waterproof membrane) is laid on grade, so that each of the five business agents' offices is on the same level as its patio. However, since the ground falls six feet in the length of the building, the latter actually contains five different floor levels, three steps apart. The glass areas are rather large but are oriented to avoid afternoon sun and the nearby highway. Only one of the several offices has windows facing west, and in this one room the west windows are merely auxiliary, as full windows are provided on the east as well.

Materials throughout are of the simplest kind: asphalt tile flooring, painted plaster walls, fiber insulation board ceilings, crushed white rock on composition roofing. Surfaced $4'' \times 4''$ posts, 4'-0'' on centers in all glazed walls, are joined to the $4'' \times 4''$ lintel with exposed steel straps and carriage bolts, and to the foundation with similarly exposed straps and bolts.

The building, comprising 3,840 square feet of interior floor area, was completed this spring in four months of construction, at a cost of \$30,000.





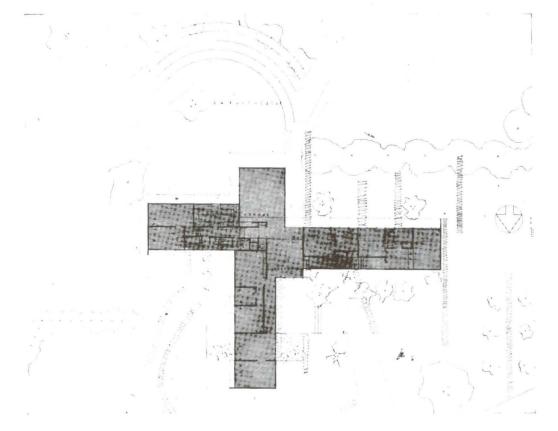




photographs: Garber and Stura



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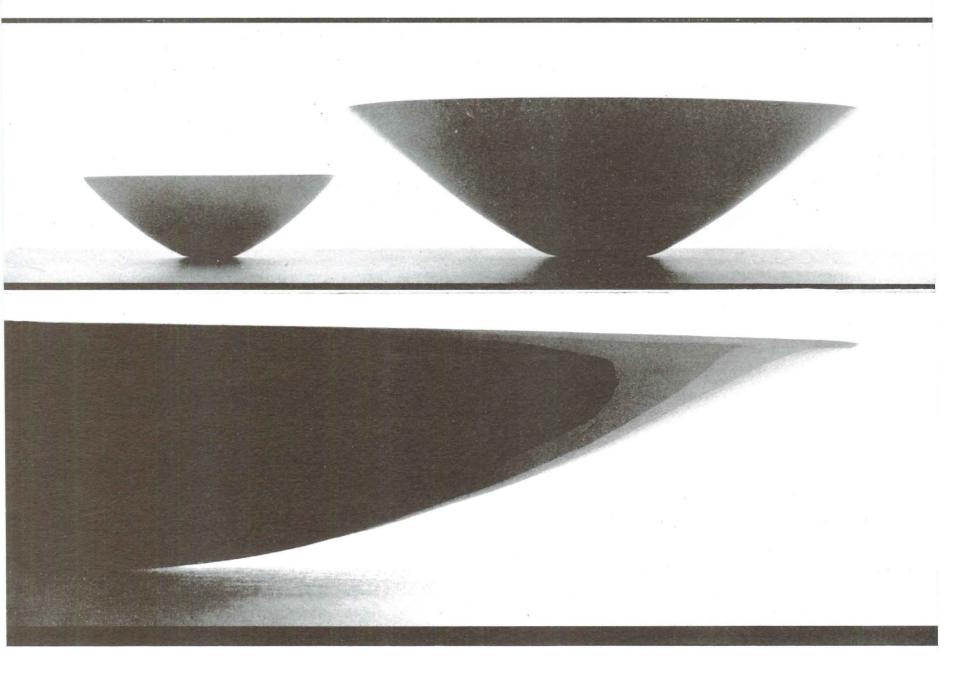


OFFICE BUILDING

the amazing delicacy of pattern in curly maple, the vigorous organic substance apparent in the fibrous greens and yellows of Zelany Topal, the hardness of mahogany's closely grained surface, the elegance of polished blond birch, the deep richness of color and the extraordinary sensuous texture of ebony brought to its fullest bloom.

All of these qualities are reinforced by the shapes in which they are cut. Like a sculptor striving for absolute perfection of abstract form, Prestini turns wood, often cutting it within a hair's breadth of its tensile strength. His own pleasure in creating shapes which excite and satisfy the eye of the beholder leads him to guide the curve of bowl in its most expressive form. No craftsman approaches his work with any greater enthusiasm or sincerity of purpose.

There are in Prestini's background three major factors which seem to have contributed to the growth of his particular creative ability. His



natural skill in working with his hands may have been acquired to some degree from his father, an Italian stonecutter. The study of engineering at Yale undoubtedly laid the foundations for his honest approach to design, for the engineer does not tolerate superfluity in dealing with problems which require facts and exact judgment in determining what forms a material is capable of assuming. Finally, his mature development as a craftsman came from actual experience gained in a workshop where tools and materials are an organic part of creating. Consequently, unlike many American Craftsmen who suffer from the unassimilated knowledge acquired from textbooks and teachers, Prestini has developed a thoroughly personal insight and conviction rare among our designers.

Since his real sense of design has grown out of his own experience, involving an intense application of himself toward solving practical and aesthetic problems, his book, DESIGN SENSE, will prove a valid thesis for manufacturers, educators and designers alike—ELODIE COURTER.

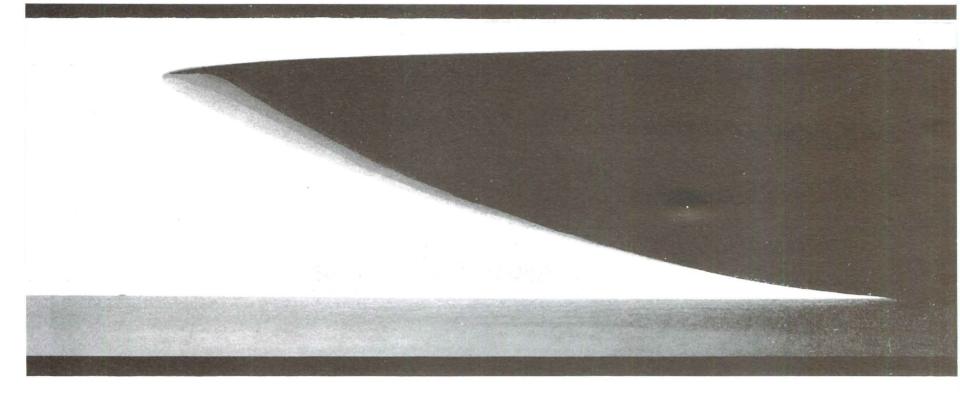
JAMES PRESTINI



James Prestini is a craftsman of exceptional sensitivity. In the few years he has worked on a wood lathe, he has attained a unique place among contemporary craftsmen. Many exhibits of his work have been held, and his pieces are represented in the museums as well as private collections.

The forms he creates are born directly out of the process of wood-turning to which he has devoted himself. But the common denominator which distinguishes his plates, trays or bowls from all others is the exquisite refinement of these simple forms. Again and again one is astonished by the beauty achieved in a medium rarely treated with artistry.

Moreover, Prestini reveals to us the special characteristics of various woods by his penetrating exploitation of their properties. We discover





photographs: Barbara Morgan



FORM AND MOTION: GYORGY KEPES

PART TWO

It is evident that the meaning of things is defined by the context in which they appear. A piece of bread may induce one to murder if one is desperately hungry; at other times it may blend unnoticed into the kaleidoscope of one's visual environment. But beyond this self-evident contour of meaning drawn by actuality, there is also a more embracing meaning. This can only be understood if one reaches beyond the foreshortening of the present angle of vision. The Cubist painters suggested a way to a truer vision of spatial objects than could be gained from one or another static perspective angle. They formed into a dynamic objective organization the accidental, individual perspectives. We must learn, similarly, to form a living whole which will include all apparently contradictory social perspectives.

A bird's eye view of recent art history can bear witness to the fact that art forms could not reach their optimum living quality because they were only the forms of segmentary perspectives of individuals or groups. Art expression of the last hundred years shows a fluctuating, one-sided emphasis of one or another factor of a living form. It was either dominated by distant ideals casting faint shadows of absolute forms, or by the frantic desire to break the form and dissolve it in motion. Both directions have concrete historical motivations. If we realize their basis and limitations, we may find for our own expressions the necessary redirection.

During the early phases of our epoch, the easygoing bourgeoisie, achieving a certain degree of power, were confident of the possible attainment of a new equilibrium, a condition which would fulfil their aspirations. The urgency of the first fight was over, and those aspirations which were the motor force of that fight could again be pushed into the distance. The vital ecstasy of the previously oppressed strata, who identified themselves with the necessity of immediate change, gave way to a calmer and more detached view of the future. Reason, which was both the weapon and goal of the early times, became a distant, eternal standard. True humanity, truth and ideal beauty could now wait. The future was so far distant that existing conditions did not seem to have a major contribution towards reaching it.

Reason, justice, truth and perfection of form were pushed so far into the distance that they lost their sensuous richness, their bodily strength, their individuation. As distant objects lose their depth and color richness and appear just as distinct silhouettes, so distant human goals appeared as crisp contours, but lost their immediate vigor of life. The dominant feature of the art of that time was the distinctness of the form, the linear quality, as a symbol of the clear stabilization and separatedness of elements in an ideal form relationship. Color, light and movement were suppressed as dangerous and disturbing. The all absorbing interest was in the goal, and the road towards this goal was considered as almost degrading the goal itself.

"In painting, sculpture, and in all formative arts—in architecture and horticulture," as Emmanuel Kant expressed it, "so far as they are beautiful arts—the delineation is the essential thing; and here it is not what gratifies in sensation, but what pleases by means of its form that is fundamental for taste. The colors which light up the sketch belong to the charm; they

may indeed enliven objects for sensation, but they cannot make it worthy of contemplation and beautiful." Schiller is recorded as going so far in his denial of the sensory wealth of the visual world as to say about some pictures in the Dresden gallery: "All very well, if only the paintings were not filled with colors. I cannot get rid of the idea that those colors do not tell me the truth, and the pure outline would give me more faithful an image." And from the impressive notes of William Blake: 'The great and golden rule of art, as well as of life, is that: The more distinct, sharp and wiry the bounding line, the more perfect the work of art; and the less deep and sharp, the greater is the evidence of weak imitation, plagiarism and bungling. Great inventors in all ages knew this. Protogenes and Apelles knew each other by this line. Raphael, and Michelangelo and Albrecht Durer are known by this, and this alone. The want of this determinate and bounding form evidences the idea of want in the artist's mind, and the pretence of plagiary in all its branches. How do we distinguish the oak from the beech, the horse from the ox, but by the bounding outline? How do we distinguish one face or countenance from another, but by the bounding line and its infinite inflections and movements? What is it that builds a house and plants a garden but the definite and determinate? What is it that distinguishes honesty from knavery but the hard and wiry line of rectitude and certainty in the actions and intentions? Leave out this line, and you leave out life itself; all is chaos again, and the line of the Almighty must be drawn out upon it before man or beast can exist."

We cannot deny the convincing kernel of his argument, as we cannot deny that the proper distance gives the clearest contour to the objects we see. Neither can we deny that without seeing a form distinctly and totally, we cannot judge whether it is worth approaching. It would be cheating of facts to deny the great historical significance of those forms of expression which suggested those distant goals. These embracing contours of human purposes are still deeply etched into our culture and serve as inspiration. But again we cannot deny that the sacrifice of the dynamic approach to the goal was the denial of life itself, and thus a denial of the very goal.

With the decrease of optimism in the achievement of these distant goals, with the new contradictions emerging from the industrial culture, the attitude towards life and the creative formulation of this attitude changed. Human roads become progressively harder. The economic basis of a healthy life was more and more endangered. And, correspondingly, the visual richness of the world was also stolen by the chaotic city slums, the fake man-created environment, and by the lack of leisure. The stronger the oppression of a healthy life, the stronger was the consciousness of what was lost. Light, color, motion and the meaning of actuality, the moment of the present, became the focus of interest. The trend of visual art was to get away from the distinctness of form; from Turner through the Impressionists to the Cubists, Futurists, and to our present adoration of motion, color and light, the road is evident. It is as far away from the calm and confidence of our ancestors as Boccioni's expression is from Blake's. Boccioni proclaimed in a lecture ' absolute and complete abolition of line." He said that "only by means of motion does the object enact its drama and establish the condition of artistic creation. . . . Tear open the con-

tours of a thing and push the enveloping milieu into it. This milieu is part of the plastic block of a world existing in itself and ruled by its own laws—a world in which the sidewalk may leap upon the table."

The artists who are in the advance post of our culture proudly proclaim motion, the expression of change, as the only justification of a creative plastic act. They consider repose as endangering their very task, and the identity of a form with itself as the death of expression. Interpenetration, the compression of inside and outside, the dissolution of form into motion, and the change of motion into virtual form are our proud achievements. The road on which we travel has become all important. Also, in our estimation of the contribution of art to our life, the immediate processes, the utilitarian, has taken over the hegemony. Creative expression is only considered as laboratory, as science calls it, of fundamental research, preparing the basis for technological application.

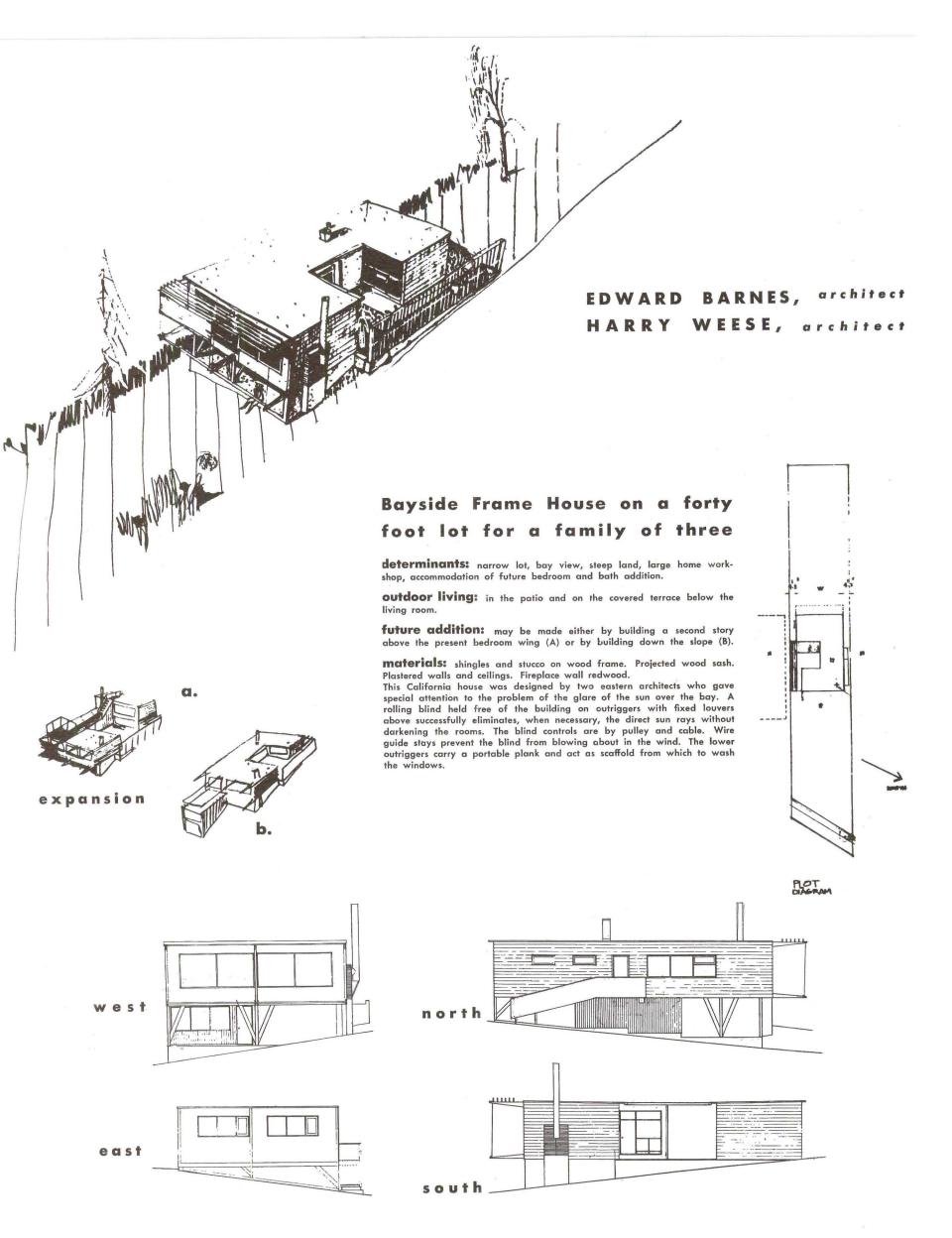
Can such art forms sensitize us to the organization of our life? Can they offer those sturdy patterns of integration which could help us to escape the psychosis of fear and give us the confidence to tackle the tasks of our generation? Can they give the genuine living quality which would generate in us the purposes and means to form a life which would be truly a life?

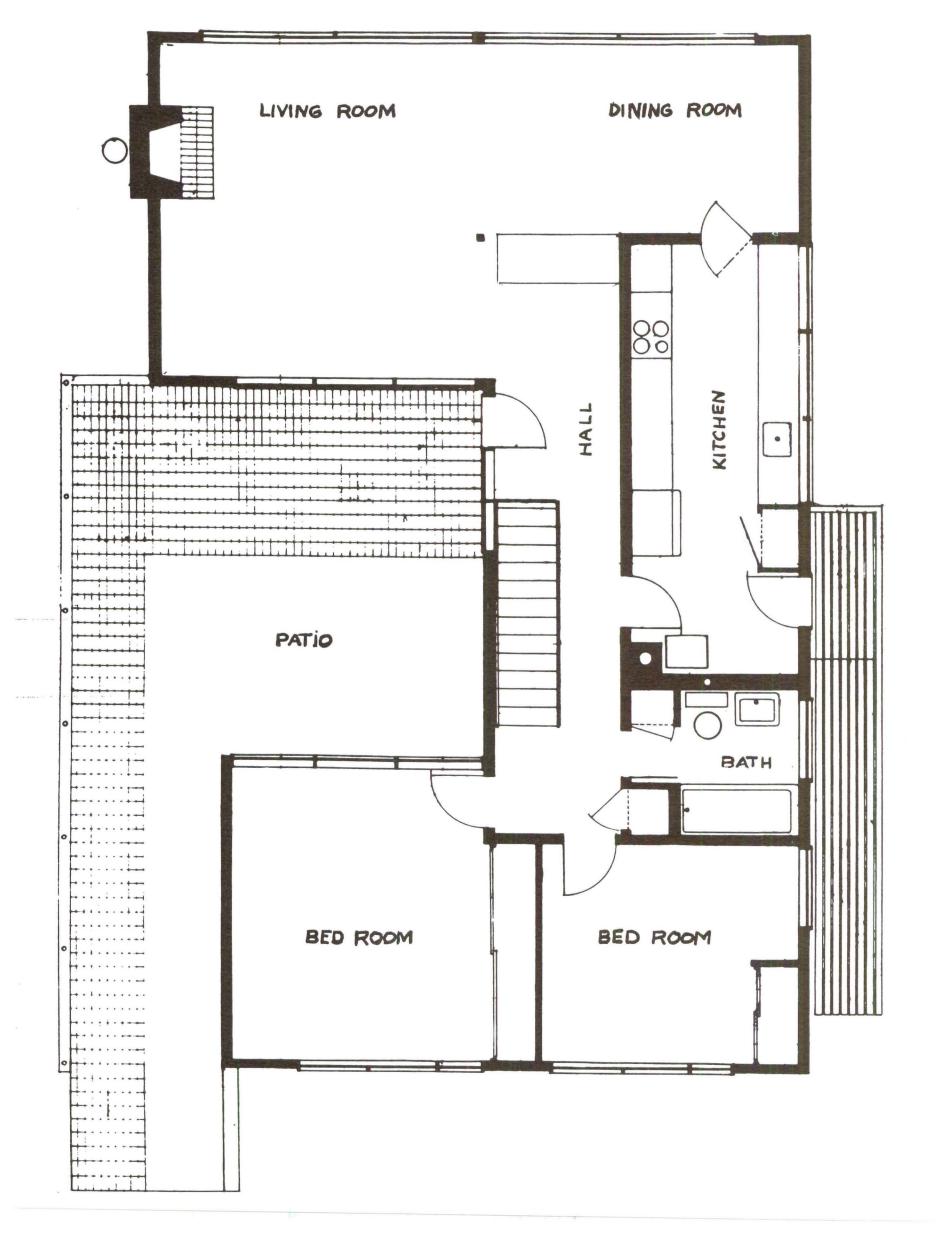
What does this new way of seeing and forming offer to us? It definitely gives us the possibility of a healthy metabolism with the present aspect of the visible world. It helps us to see, and to formulate our vision of the mobile environment and sensitize us so that we can register the speedily changing facets of the man-created world. It helps to interpret the new scientific formulation of the material world into visual terms. Art becomes a living art when it is truly contemporary, when it uses the material of experiences, unique to the present.

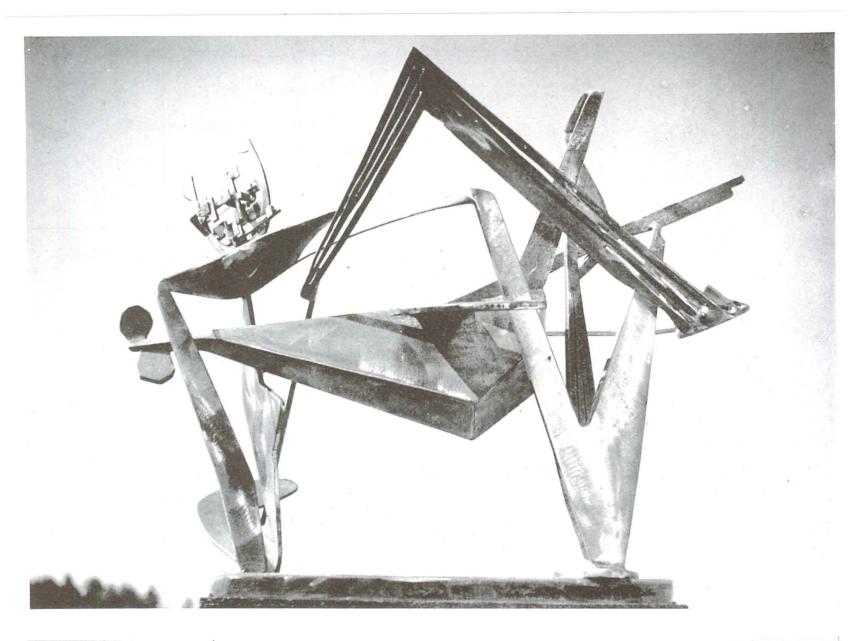
As in Greek mythology Antheus the son of Gea, goddess of the earth, gained his strength from his mother, and struggling with his enemies, each time when pushed to the earth regained new strength from her, so art gets its living strength by coming in contact again and again with the ever unfolding aspects of visible nature.

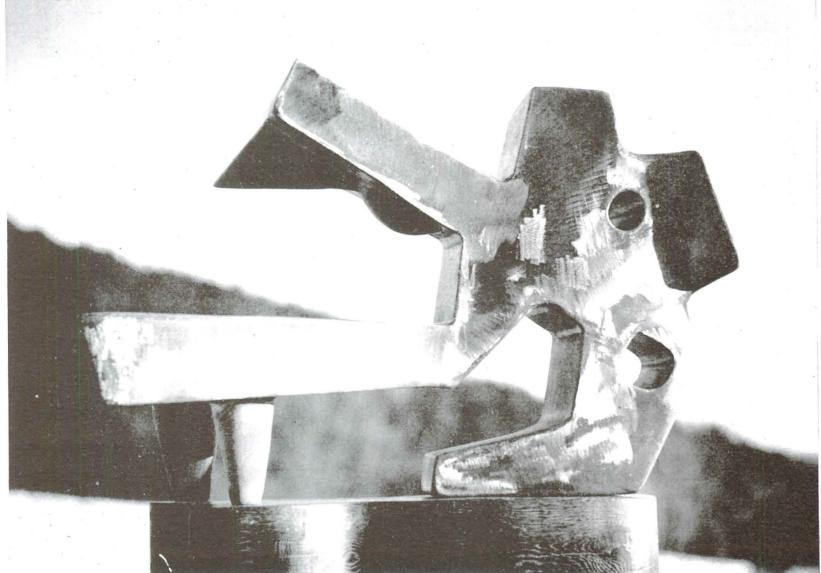
A form reaches its fullest living quality when it is complete in itself, when it has reached an independence from the environment in which it grew. A work of art also becomes a living form when it reaches its independence from its environment. Imitation of visible nature, straight echoing of the feelings of the present, cannot give the full closure to a living cohesion. A work of art, to be complete, must formulate the purposes and aspirations of the time; that is, it must look beyond the horizon of the present. To regain the living form of our art we must inject it with the conviction that life can be richer and more embracing than at present. As we suggested, the very meaning of a living form, like that of a bud, is inseparable from the flower which is inherent in it, and the life of a flower is a reality only through the latent seed which emerges from it. So a living present only gains meaning if it suggests the more embracing contours of the future.

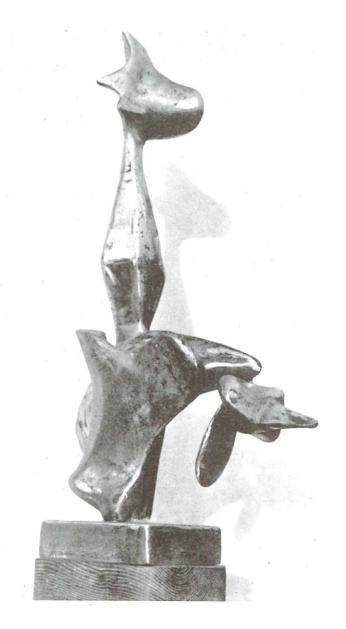
These contours are not given in dynamics of life; in the wild frenzy of racing faster and faster without repose. It is now time to recognize that the road makes sense only if it leads somewhere. We must realize that mobile life has no sense without its complementary aspect—repose. Movement, (continued on page 52)

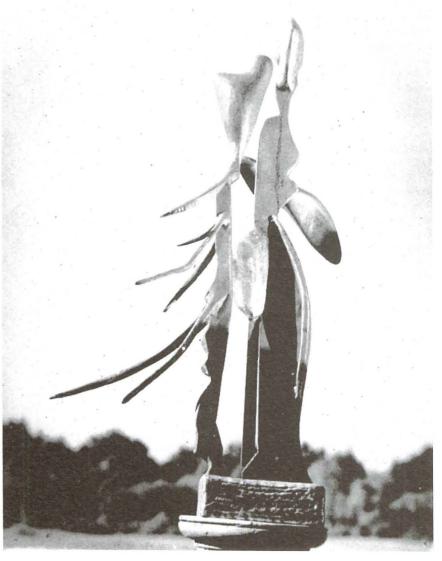












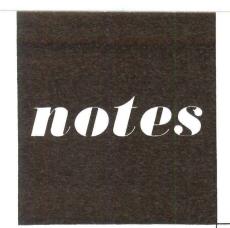
sculpture by david smith

David Smith is one of the few American sculptors to whom the new idea is as important as the new form.

He has worked in many different materials, but most characteristic is his use of fabricated steel plates, of which he learned the qualities through work in war factories. It is the kind of material by which we are surrounded, such as in modern conveyances, equipment and household utensils, but which has been generally used only for mechanical, not for artistic, purposes. It is not easy to adapt it to pure sculpture, because two-dimensional plates have in themselves no plastic value. The forms must be cut out, the plates must be welded together in such a way that they point in different directions or shift one behind the other, creating the impression of space. Like all good sculpture they must be filled with vital energy producing the sensation of movement in one or in many directions.

A three-dimensional effect is created by a group of monumental abstract sculptures meant to be placed out of doors. They are made of steel plates welded together into compact cubic forms with straight or curved outlines. The silhouette of these powerful compositions is usually closed, but within that framework an intense struggle of forces takes place, which holds us in suspense. As in the motors of modern machinery, the various powers are evenly balanced, curved forms interchange with straight ones, pointed with blunt ones. By walking around these sculptures, which are intended to be seen from all sides, the masses appear to be constantly shifting, revealing new views of exploding energy, of which parts seem to break through the frame unexpectedly, as if darting into space.

Again another technique is employed in those sculptures which the artist calls "classic figures." They are cast in bronze from models in wood (continued on page 52)



in passing

In bitter acrimonious debate during the last days of the rump Congress now functioning in Washington we learned that, as far as the United Nations was concerned, we have several members of that august body suggesting that, having dug the hole in preparation for the buildings, perhaps it might be a good idea to dump the entire United Nations in it.

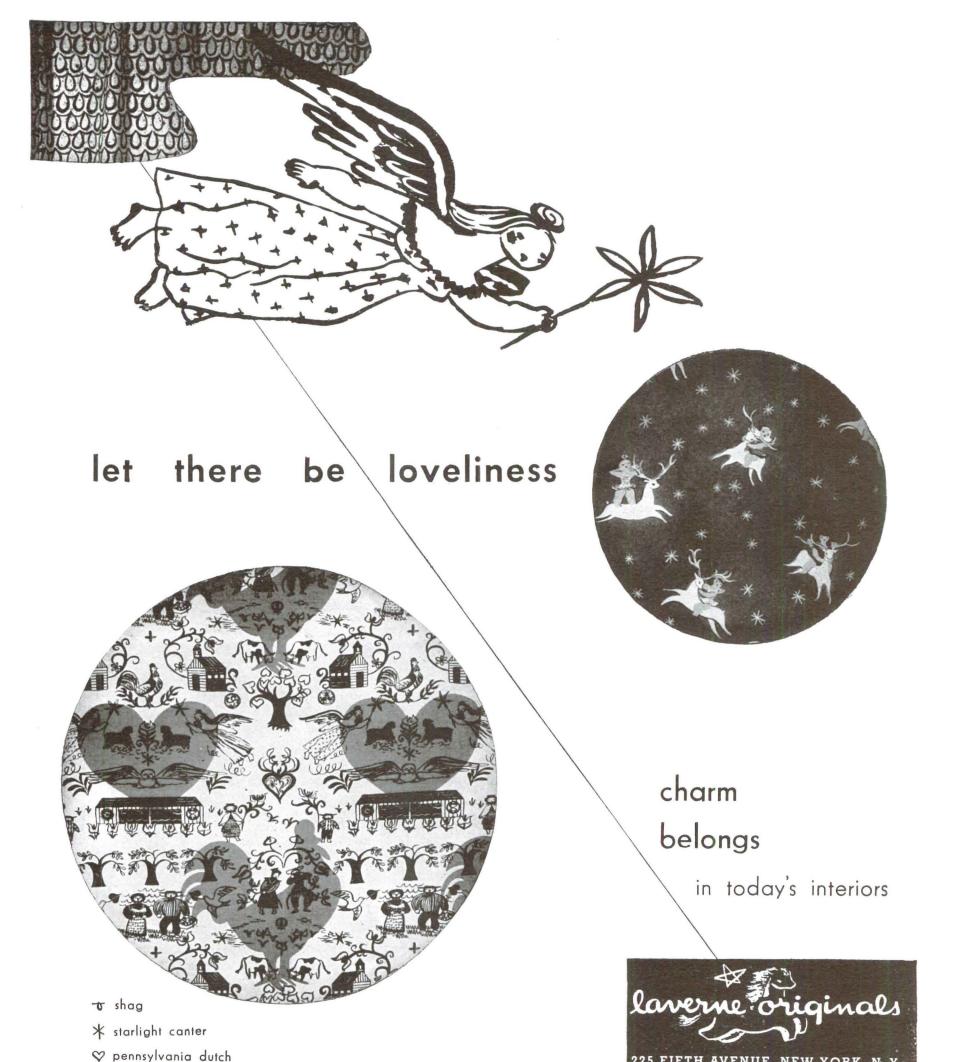
That, of course, was not a very funny remark, but it was perhaps symptomatic of an attitude. It seems incredible that anyone charged with the enormous responsibilities of a nation's life could, with a flip, slip-shod, second-rate witticism, attempt to destroy the only reality with which a great country can hope to adjust itself to a rapidly disintegrating international situation.

It hardly seems necessary to state again the case for the United Nations as an organization. It is, however, rather amazing to find that it is still looking for housing; and that it is still dependent upon insular, rural opinions of isolated human beings who insist upon viewing the world from the dubious viewpoint of their own dog-patch.

In terms of the clearly stated objectives of the United Nations Organization there can no longer be any excuse for bickering over ideologies. These issues have to do with the facts of existence, and at such a level purely national considerations must in the name of sense give way to the larger problems involved in a world of people rather than in a world of countries. Believing in a democratic system we must also concede that the basis of democracy is, among other things, the fluidity of its ability to adapt itself to changing conditions. Perhaps it is because of this that we have never been able to understand the determined effort to maintain that thing which is so glibly referred to as the "status quo." Personally we cannot see how the status quo can have any reality in a modern world. To us there is nothing strange about the identity of the United States as a great democracy becoming a part of and a moving force within the larger identity of the United Nations. In fact we cannot see how the best expression of a democratic ethos can be expressed more completely. Surely it is now apparent that we are in life together and that any progress must inevitably be related to a larger organization of the wills of all people toward a universal conception of, among other things, a true peace.

We are in a world in which there are no longer any colonial peoples in fact. Even the most backward of those large sections of the so-called uncivilized populations of the earth have now passed that point at which they can be expected to remain as cultural and economic "have-nots." And certainly we cannot hope to maintain a privileged position that depends on the willingness of a moving world population of millions to accept permanently a seat at the foot of the table of modern life. We are then faced with the necessity of maintaining our own standards and at the same time willingly and with convinced good-will attempting to give that standard to those at whose expense our way of life has been maintained for so long. Man, of course, has many times attempted to reform the immense complexity of life into a usable, workable, acceptable pattern, but always that pattern has been conceived and devised and (more important) administered by a nation or a group of nations who possessed the fact of power. And though such attempts have consistently and tragically failed, each one clarified and made more apparent its need until we have finally arrived at what we now call the United Nations.

There should be no need for special pleading. The precedent and the necessity are now clear enough. This United Nations is no dream, no scheme. It is the only real fact of progress that has come out of a world half destroyed by war, a world threatened by complete destruction in any future war. The only special pleading necessary here is for support of the United Nations' organizations making an attempt in every large community to organize and influence public opinion, and to give that opinion a means through which it can express itself. Too few of us have known that these activities have been carried on through volunteers, that there is no center from which they can draw financial support. They exist in the homes and in the offices and in the factories staffed by people who are giving all the time and effort they can afford. This is no call for contributions. This is, however, a reminder that such an organization needs more than good-will, that this is an organization which not only calls upon the effort and interest in people, but also the earnest, urgent participation of all those who place any value upon the maintenance of what we hopefully call the civilized state of man.



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strong for Americans to take. Give them the tragedy of Europe and the tragedy of the world candy-bar coated, with the remotest con-

nexus with reality and let it go at that.

Two pictures from Germany, "A Murderer Among Us" and "Razzia" (The Black Market Raid), use the same background, and offer an interesting contrast to the American handling of the current German theme. "A Murderer Among Us," produced under Russian sponsorship in the Russian Sector of Berlin, tells the story of a German medical officer in the Wehrmacht who seeks to avenge himself on his commanding officer, both now returned to civilian life in post-war Berlin. The picture attempts to show that the 'little' German was the 'good' German, and that there were many Germans like the doctor who rebelled at the brutality of the SS, the General Staff, and Nazi Party, and the hierarchy which ran Germany. It may be German subtlety or Russian ignorance, but the fact is that the doctor in the picture would have had to be a member of the National Socialist Party in order to be a doctor. What the film does, then, for the German filmgoer is tell him that the 'kleine Nazis,' the small, unimportant Party members and minor functionaries are to be absolved of their participation in German horror, and have no share in the guilt of those who led Germany to war and to its destruction. In fact, this very point was emphasized in a number of German reviews which looked at the film objectively and honestly. An interesting footnote to the film itself is the fact that the actor who plays the 'good' hero was discovered to have been a member of the Party about three weeks before the picture was releasd for public showing throughout Germany.

"Razzia" is a suspense film about Berlin's black market, a copsand-robbers treatment of a very serious problem in European and world economics. The Berlin police are shown to work on the high moral plane of the redoubtable Canadian mounties, and the picture emphasizes the fact that the black market is a police affair and is not a chronic symptom of world economic ills and maladjustment. Black market becomes a gangster picture with no attempt to give this phenomenon its correct position or

importance.

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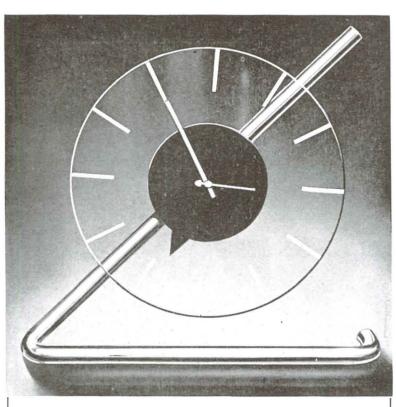
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matic excellence in "The Lady Vanishes" and "Shanghai Express" respectively. "Berlin Express" purported to show a revival of a Nazi underground movement in Frankfurt under the very noses of Occupation authorities. The Nazi prototype was a loud, boisterous, gesticulating and gutteral Teuton who vowed that the movement would return, a fanatic; in fact, a sort of ideological clown as he emerged on the screen. The abiding Nazi in Germany today is cool, collected and calm, and most probably back in his old position in any of the four Zones of Occupation, waiting for the Allied powers to fall out among themselves.

"Foreign Affair," by that excellent team of Brackett and Wilder, is a comedy with a present-day Berlin setting. There was something macabre and almost sadistic in seeing a film which has fun at the expense of gas chambers and starvation, and which treats the black market as a sort of opera bouffe. Fraternization is exemplified by two Gls on a tandem offering Hershey bars in exchange for nocturnal pleasures. There is that inevitable denovement device of the returned Nazi who comes to claim his rights (Marlene Dietrich), and then the shooting, the chase, the capture and the clinch between Jean Arthur and the hero, an American captain who had been seduced and subverted—almost by that temptress of the rubble, Marlene. "Foreign Affair" is a picture which is superimposed upon its setting, but which is not necessarily a part of it, just as one superimposes a postage stamp in a stamp album with an adhesive hinge. The stamp belongs there all right, but can be removed and placed somewhere else if it pleases the collector. "Foreign Affair" might have been played in one of our own South Pacific outposts, with native Polynesians replacing the Berliners, and instead of Marlene Dietrich, Esther Williams with dark body-paint swimming in a lagoon instead of wandering through rubble.

It is an interesting fact that writers of the film had at first insisted on calling their picture "Operation Candy Bar," a sort of cinematic apotheosis of the bartering in morals that goes on in Germany today. The film makers must have selected comedy as the film genre because they felt that the ruin, the hunger, the picture of moral and physical decadence, the horrible destruction was too

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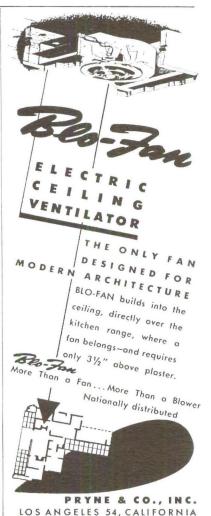
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course of four years at a cost of \$48,000, Middletown, Connecticut, with an area of 42 square miles, was aerially surveyed within sixty days at a cost of \$4,000. . . .''

Topographic Maps; "... Precise topographic mapping from stereophotographs requires mechanical apparatus possessed only by certain Federal agencies and a number of commercial companies. As a consequence of the relatively recent development of the more advanced methods of photographic mapping, fewer persons are available who are trained and experienced in this work than in mapping by ground survey alone. Furthermore, the successful application of several photogrammetric procedures is especially dependent on skilled technicians. . . ." The author points out, however, that combinations of ground information and aerial surfaces using less expensive equipment will reduce the time and cost, and the results are highly satisfactory for certain needs.

The "inherent realism", speed, lower costs, capacity for detail and high rating as "evidence" are among the positive factors which the author attributes to aerial photography in urban planning and research.

Part II is entitled "Special Knowledge Prerequisite to the Effective Use of Air Photos for Urban Planning and Research" and constitutes three quarters of the book.

Mr. Branch has done a creditable job of assembling a well-organized and condensed coverage of the vast amount of technical information available, much of which was developed by the Armed Forces during World War II. This material is difficult to treat in a review, but I would recommend that all planners understand the basic principles contained herein. As a continuing source of reference material it is more lucid and comprehensive than any I have seen, and the bibliography cited for amplification of the various departments is complete.

The following headings are treated briefly with consistent reference to source: Plain Vertical Photographs, Oblique Photographs, Stereophotographs, Photoruns and Plotting, Photo Mosaics, Flight Planning, Photographic Quality, Cameras and Film, Night Photographs, Photographic Interpretation.

There is an ever-present need for a planner to make things as clear as possible to all concerned and to create a desire among the powers that be to support sound planning measures. Because of this it would seem wise to add at least a chapter on the use of aerial photography and interpretation for dramatization and selling purposes.

Although the various techniques of making stereo-vision easy for the untrained person are not necessary for planners, and are referred to as being high in cost, the field of promotion should not be neglected when considering aerial photography. One feels that the cost of vectographs, analglyphs and screen projections using polarized light would be relatively low if the planning in question were successfully "sold" as a result. In any case the cost would be a fraction of that required for models, motion pictures, exhibitions, etc. commonly employed for this purpose.

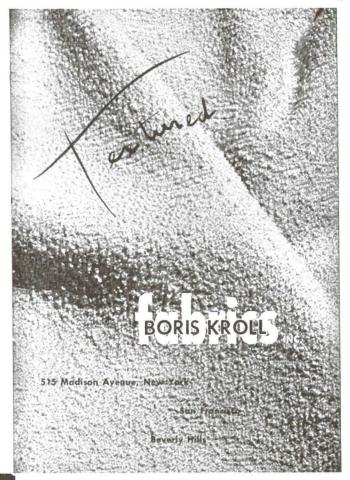
The use of the Sonne Camera (synchronized continuous strip photography) a fairly recent development, with exhibitions of air pictures using the Sonne-Viewer also is a possibility, especially if the camera is mounted in a helicopter.

CINEMA

ROBERT JOSEPH

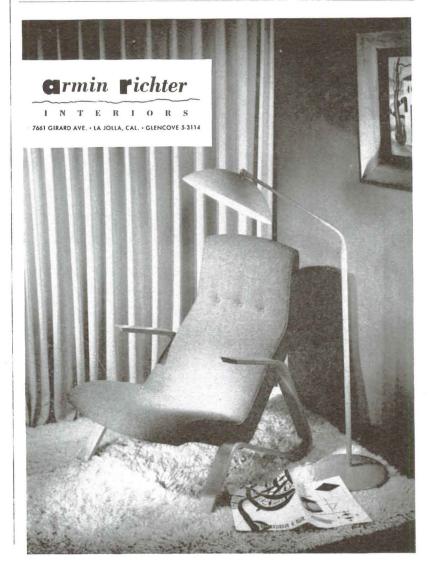
Because of my former connection with Military Government in Berlin as Film Officer, I have viewed with more than passing interest the recent films which have used the post-war German background for their stories. I have seen four in number, "Berlin Express," "Foreign Affair," "A Murderer Among Us" and "Razzia," the last two having been produced in Germany. In some respects I have found all of them wanting, and the American-produced films the least meritorious.

"Berlin Express," produced by RKO with Merle Oberon and Paul Lukas, is a cops-and-robbers chase on a train. The picture is worthwhile only in the occasional glimpses which it affords the spectator. Most of the action centers around the search for killers who want to put Paul Lukas, a 'good' German out of the way. Alfred Hitchcock and Josef von Sternberg told the same story in much more dramatic fashion and with a greater degree of cine-



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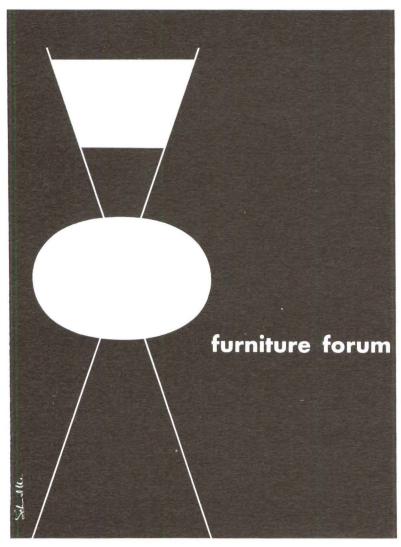
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resulted in a thrill of discovery for the observer. The fusion of his light findings with enduring plastic values makes his work contemporary in a full sense.

So this summer the continuity of the human personality in art is brought home to us here in northern California as we participate in the expression of a distant culture from a distant time and in the most recent production of two artists of our own culture and time.

BOOKS

JOSEPH T. BILL

AERIAL PHOTOGRAPHY IN URBAN PLANNING AND RESEARCH by Melville C. Branch, Jr.—Harvard University Press, Cambridge 1948. Volume XIV of the Harvard City Planning Studies. In the opinion of this reviewer, aerial photography, and photogrammetric and interpretive developments constitute the only new and significant technical boon to land planning since the invention of the transit. Although other design professions have made considerable use of photography, the city planner, to whom it is valuable in all of its phases (design, research, selling, etc.), has been relatively slow to derive commensurate benefits. This is not the planner's fault any more than other examples of shortcomings in this field due to the need for selling his ideas to many and divergent types and his dependence on cooperation from the same. Those who are familiar only with the small scale photo mosaic, common to most planning activities which utilize photography

will be surprised when they first examine such photos in stereo pairs under a stereoscope. Parallax, the basis of interpretation and photogrammetry, is the vast, still undeveloped area of potential knowledge important to planners. From this the capacity for gaining detailed ground information is great, especially if correlated with other sources of intelligence.

Part I of this study is an analysis of the information that can be obtained from aerial photographs, reference being made to their use in Urban Planning and an examination of future possibilities.

Taxation: "In six Connecticut towns the use of air photographs resulted in the discovery of 1,237 residences; 12,534 garages and barns; and 13,866 lots which were escaping taxation."

Pollution of Water: "No factories or plants using the water-way for illegal purposes can avoid the eye of the aerial camera."

Traffic Movement: "... a firm ... was officially appointed to secure aerial photographs of congestion ... and these records proved of immense value in devising new schemes and rules for diverting traffic..."

Structures: "Because structures are man made . . . the more common forms are immediately identifiable. There are relatively few urban buildings that cannot be allocated to . . . broad categories." But, the author warns that: "Accuracy and detail with which buildings are classified from stereo photographs without explanatory sources of information is in direct proportion to the knowledge of the interpreter concerning the architectural, engineering and functional features, together with an understanding of urban-wide locational possibilities or specific acquaintance with the city being analyzed."

Public Works: "Before building the Triborough Bridge in New York, aerial photographs permitted selecting the property which needed to be condemned."

Land Use: "... recognition of informal walkways established as shortcuts or as preferable routes to the formal arrangement of paths; identification of grass areas used for group games; determination or check of the precise location and approximate size of trees. Features as small as lamp posts and park benches are spotted stereoscopically with the aid of their shadows. The utilization of plots of athletics is usually registered by the worn paths and spots of baseball diamond, football field, or other form of play. In the same way, casual or overflow parking on vacant land is depicted by the pattern of tire tracks if not the cars themselves, and lots which are dumps by the litter of rubbish. . . "

Photographic Mapping: "For some years to come, mapping, per se is likely to represent an important aspect in the utilization of air pictures for metropolitan regional planning."

Line Maps: ". . . New Britain, Connecticut, with an area of thirteen square miles, was surveyed by ground methods over the

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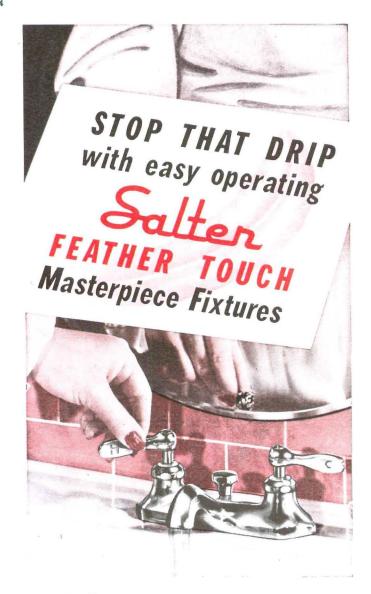


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art. Its outer garments seem to please us also. The experience of communicating with a distant culture in space-time, shocks us into a realization of continuity. A shock brought home in two memorial exhibitions at the San Francisco Museum of Art. The first: MARION CUNNINGHAM MEMORIAL SHOW has just been concluded. The second: MOHOLY-NAGY RETRO-SPECTIVE EXHIBITION will run into August, therefore will be concluded when this is read.

Marion Cunningham, born in 1908, was a creative and personable woman. Her modest, serious work has been appreciated by thousands of people and has certainly contributed to American art. Technically, she was an innovator in the silk-screen process of print making. She was one of the first to overlay transparent pigments in that medium to achieve effects comparable to glazing. That would not be of such importance had she not developed true works of art through her innovations.

This collection of her work is retrospective. The oils, pastels and serigraphs represent her at various periods from around 1936 on to the most recently commissioned serigraphs for a steamship company. Roughly speaking, her work takes three directions. The first, toward the "Persian print," where self-contained flat areas are used. Simple, representational elements are superimposed on a plain field. "Tappa Makers" is an example of this direction. Then there is the early realism with just a hint of romantic imagery, as in the "Performer." To this reviewer, her most appealing work was conceptual. For the most part, the "pastels" fall into this category. In "Projection Number 1," "Projection Number 2" and "Imagery," her grasp of composition and intensity of feeling are convincingly communicated.

The work of Moholy-Nagy . . . painting, photography, constructions, sculpture, theoretical writing and teaching—is internationally known. He was a dynamo whose true evaluation cannot be ascertained at this time. A greater perspective than we have at present is needed. One might say: "Moholy was greater as a teacher . . ."; or that: ". . . it was his photography that gave him stature"; or: ". . . his application of new materials to new uses that made him important". His tireless research into the anatomy of light

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Mills: Baltimore, Md.; Chicago, Ill.; Detroit, Mich.; New Bedford, Mass.; Rome, N. Y.—Sales Offices in Principal Cities, Distributors Everywhere. objects behind sheets of glass. Such ingenuity is used, in the making of transparent cubes, that one may walk into them and look through them yet they create enclosures. Also, the ceramics, textiles and objects of wood and metal are arranged in cases around the gallery in such a way as to bring the north wall into climax. Here, the Ica wood, grave markers rise to dominate. Faces carved out of the tops of these posts-smiling faces, serious faces or faces with detached expressions-lend an awesome air. They are dramatized by being placed in front of, out in space from, cool panels of blue and gray. The grayed, raw sienna of the wood and the warm buff of the ceramics are complemented by this faded denim blue and light value gray. (These colors act as unifying elements throughout the show.) The effect is ethereal. Following is a brief description and history of the art of the Andean Area as presented by these 400 pieces of pottery, numerous textiles, sculptures and objects of metal from the 4th and 5th to the end of the 15th Centuries. This art holds its own in any company of any time or place. A. L. Kroeber, professor of Anthropology at the University of California, states that : ". . . the Peruvians excelled in manual dexterity and ingenuity. Their ceramics are . . . ambitious, their metallurgy the most advanced in native America . . . they were the Romans of native America." All the pottery is the result of the techniques of coiling and pressing into molds, as the Peruvians had no potter's wheel.

The work may be divided into three main periods: Early, Middle and Late. There must have been a long development before the Early Period because of the height already attained. From this time on, there is a noticeable relaxing in both aesthetic organization and expressive power. There were four local cultures in the Early Period, each superb in its particular field: sculptures of Chavin, fabrics of Paracas (I), modeling of Early Chimu, ceramics of Nazca. Some of this work has never been quite equaled by man. Though each of these cultures was distinct, there were some overlappings in time and design concept.

The Early Nazca, in a southern coastal valley of Peru, contributed a fine-grained, hard ware. The pots were elaborated with polychromed, semi-naturalistic representations. Real and imaginary

happenings were depicted with enthusiasm and control. Dissection and distortion of the forms on the pot were employed to maintain the integrity of the field within which they worked. Centirpetal force, felt because of the bulge of the pot, was utilized in the design.

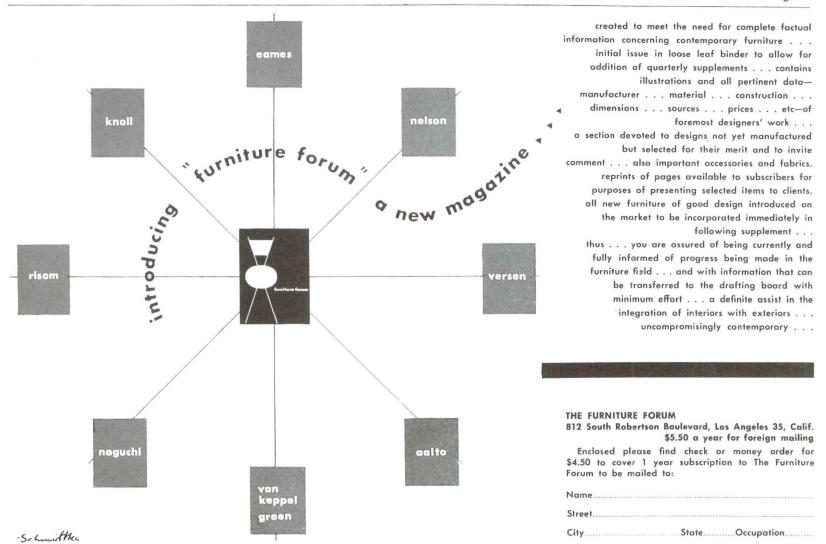
In the dry remains of two cemeteries at Paracas, there have been preserved the "crown of native American textile art". The Paracas (1) culture is distinguished for its fine gauze fabrics and mantles with complex embroideries. These have been called the "wonders of Peru". They are probably among the greatest achievements of the loom in history. In the Paracas (2) culture, we find ceramics echoing the style of the cultures of southern Nazca and northern Chavin.

The Eearly Chimu (Moche, Muchik or Mochika) was on the northern coast of Peru. The predominant feature of their ceramics is the modeling. Each pot at the same time is a piece of sculpture. These early people were advanced also in the techniques of metallurgy, fashioning objects out of gold, silver, copper and alloys. Their realism was frugal and telling in space relationships. And finally, the early culture of Chavin takes its name from a temple located in the northern Andes. Here the highest development in Peruvian stone carving yet discovered took place.

Th Middle Period in art in the Andean Area is of the Tiahuanaco culture—named from a place near lake Titicaca. An angular, severe style, grand in conception characterized this period. It permeated the whole of Peru, perhaps through conquest, perhaps through trade. It is not known why the individual early styles gave way to the Tiahuanaco style.

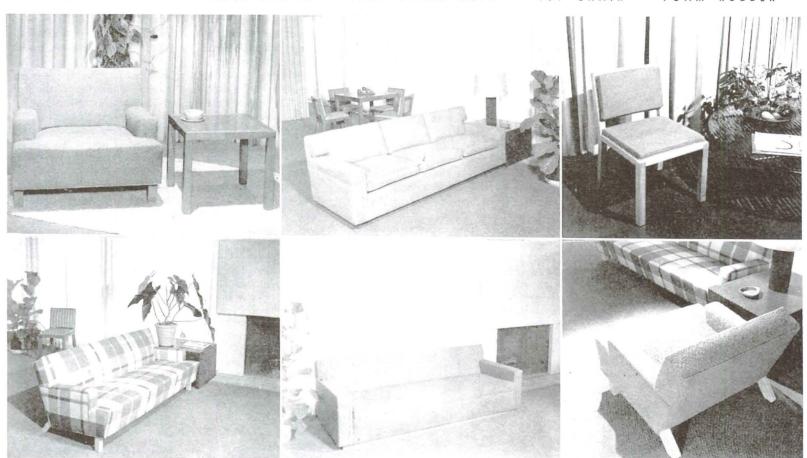
The Late Period saw a revival of the local styles. The south, where once Nazca prospered, now gave rise to Ica and Chincha. Chancay style grew out of the central coast area. And in the north, Early Chimu mixed with Tiahuanaco to bring about the Late Chimu. This story ends with the Inca. Creating an empire from Equador to Chile, the Incas dominated until they in turn were conquered by Pizarro, in 1534.

The "reduced form" of the Pre-Columbian art of the Andean Area has in its inner clothing the "common denominator" of all great



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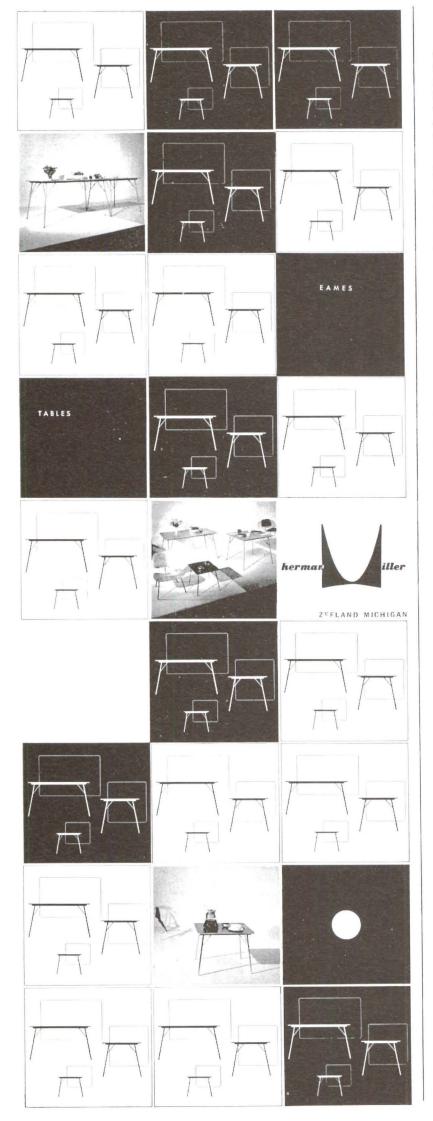
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except that of theology, have evolved together, it is immaterial to determine whether the egg or the hen came first. The fact remains that all of these expressions were of the same time, our time; also the fact that this kind of art agrees with the buildings within which it is contained while the vast baggage of the past does not. Here, for the record, we repeat that the great art of the world—another term now shorn of meaning from misuse—has no time horizon and no limitations, other than physical destruction, in its relation to mankind. The Etruscan Apollo in the Villa Papa Giulio, the Avignon Pieta or El Greco's View of Toledo, to name the first that come to mind, speak the language of today as well as that of their makers. But these are in the public domain and not for our domestic delectation.

For ourselves, racing through self-imposed stresses and strains at a self-imposed tempo, in living space now reduced to a few cubic yards, there are peculiar restrictions upon what we can bear to look at. To nerves grated raw by the City the second rate legacy of the past that now bulges our museum basements, warehouses, auction rooms and older houses is intolerable; the language of pure form, pure color and free space, without anecdotal implications to impinge upon our enjoyment is another matter. This we can not only enjoy, we can live with it. This is the most important thing that the Miller Company collection has to say, and it says it with extreme clarity.

It is a pity that not enough properly surfaced and lighted galleries are available; while the makeshift rooms where the Miller Company Collection is shown represent progress in the Museum Staff's effort to make space for loan exhibits they are inadequate. To invite a collection of this quality, and display it at a disadvantage reflects upon the self-respect of an institution and its sponsors. The rearrangement of permanent collections in the museum in order to make space for temporary exhibits is opposed by persons and organizations concerned with their private interests rather than the validity of the museum as a public utility. The root of the trouble is in present adherence to the original plan of one building hous-'History, Science and Art." Such a catch-all may have been feasible a generation ago but is now ridiculous. Natural History and Industrial collections, (real stuffed animals and horseless carriages), are of value but sooner or later must be physically separated from art, and suitable galleries for the latter provided. It is up to the county authorities and the taxpayers to make this possible if they expect to continue to receive internationally important exhibitions here.

SAN FRANCISCO

CLAIRE FALKENSTEIN

Our temperate climate of San Francisco seems to bring about an art activity through the summer. Recently, much has been happening here to stimulate and satisfy our sensibilities. The shows of Pre-Columbian art at the de Young Memorial Museum and at the University of California Art Gallery deserve attention. At the de Young Museum, the exhibition: ANCIENT PERUVIAN TEXTILES has just been concluded. The observer was introduced to the Peruvian techniques of weaving by means of the beautiful fragments of embroidery, brocade, gauze, pile fabrics and feather mosaics. He was given a visual feast of rich contrasting textures, of "right" colors, of deeply felt design-where simple, geometric forms become a complex of integrated space relations. It is said that the glory of ancient Peru was in her textiles. One feels certain that an insight into this past culture could be gained by studying this evidence. (Indeed, if one would want to gain such an insight, he would have to go on such evidence, as no written record has been left.)

At the University of California Art Gallery, the carefully designed presentation of PRE-COLUMBIAN ART OF THE ANDEAN AREA (textiles, pottery, objects of stone, wood and metal), will continue through August 29th. The material selected is from the Phoebe Apperson Hearst Collections and other collections of the Museum of Anthropology at the University of California. Winfield Scott Wellington devoted several months to setting up the fine installation. He is especially qualified. For, besides being chairman of the Decorative Arts Department, director of the Art Gallery and associate curator of art in the Museum of Anthropology at the University of California, he is a practicing architect.

The stately symmetrical arrangement is enlivened by asymmetrical surprises in the details of the show. Simulated circulation through the center of the gallery is obtained by means of massed-up



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works of art. Farther back than our written history we know that conquering kings surrounded themselves, and the keepers of their temples, with works of art; the pattern has continued into the present, as the behaviour of Napoleon and Hitler will recall. When the bourgeoisie came into existence in the form of merchant princes who supplied the payrolls for the armies of the nobility, they too became collectors. The most familiar of these were the Medici; as they proceeded to make themselves also into kings and popes, they lost the knack of being business men, but their immense collections of art remain to us as the backbones of great European galleries such as the Uffizi and Pitti palaces, the Vatican and the Louvre.

In three generations our own continent has been filled with the art loot of the world by the same kind of collectors; Frick, Garland, Gardner, the Huntingtons, Mellon, the Morgans, Wideners, and so on. Economic changes have somewhat curtailed the individual but the collecting of art is being taken over by corporations. As in the case of most titanic forces there is some good mixed with whatever is detrimental so the public is the gainer. Inevitably we expect a certain Satevepost approach to art in the business world and find it in some of our best known corporation collections. It is therefore exciting and rewarding to our incorrigible optimism to find a collection which has been made in the spirit of today rather than that of Chautaugua and, moreover, made with a catholicity of taste which determined what to include by the painting itself regardless of the present fame or obscurity of the painter. As a result we are not wearied by any limitation or repetition; muddy color was also gated.

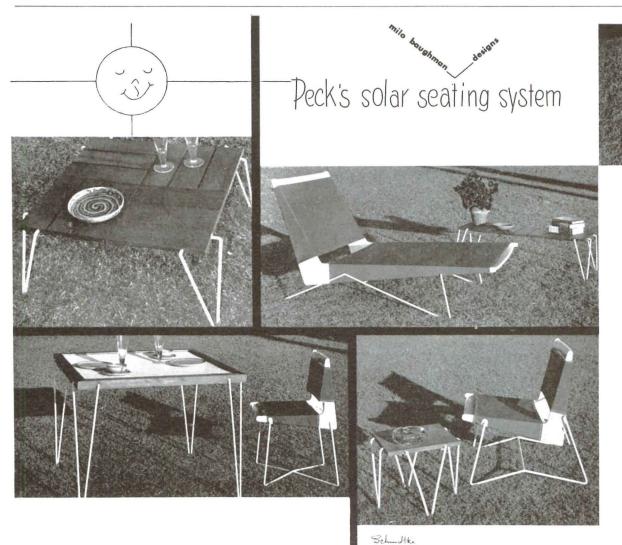
Through this relatively small channel flows the mainstream of western Twentieth Century painting; for once we have a clear view of what is meant by the battered term: "modern art." No amount of written or spoken words can give the same understanding of this way of expressing our culture that we gain by looking at these pictures as a group. Indeed, non-painting writers on aesthetics have nearly succeeded in stifling all interest in modern painting for the layman with their mountains of jawbreaking phrases; hence the layman is still unable to distinguish between the funda-

mentally creative picture and one that is so only superficially. As a corrective to this lack the Miller Company show is just what the doctor ordered.

Just as we felt on seeing our first performance of Hamlet, that it was too full of quotations, so do we feel on seeing these paintings, that we have seen many of them before—and so we have. Some of the most familiar milestones in the progress of our art are here, such as the rich Nature Morte of the now legendary Juan Gris, Mondrian's "Composition," a climax of hypnotic emptiness, and Perle Fine's interpretation of "Victory Boogie Woogie," Jeanneret's (Le Corbusier), quite Attic exercise in forms, one of the last living canvasses of O'Keeffe before she retired to displays of rigor mortis, the small but potent Paul Klee, "Structural II," two by Miro, whose calculated innocence has set loose such an avalanche of pros and cons by critics, authors, educators and psychiatrists. "On a Theme of Farm Buildings," Charles Sheeler, 1947, is one of the purest abstractions in the show, in the logical course of his relentless reduction to structure over years. Yet a spectator said of this canvas: "That's good, you can see what it is." It is also a handsome painting.

The success of the committee of selection in avoiding the muddy palette-scrapings all too common in the efforts of our experimental painters cannot be overstressed. The presentation of our sensations in terms of clean pigment and its effects of form, light and space is primarily what the whole creative field is trying to do. By showing examples of this idiom that have succeeded in their aim the public's confusions and dislikes are automatically cancelled, there is nothing to object to.

Professor Hitchcock of Smith College, who prepared the catalog of the show, in his introductory remarks at the Avery Memorial in Hartford where the collection began its public tour last year, made a point of tieing in these paintings as influences upon modern architecture. He cited famous names, canvasses and buildings, in fact went on to say that while our own Marin and O'Keeffe did not, in point of time, inspire our modern buildings, he liked to think that they might have. However, as new writing, music, mechanical production, all the aspects of our western culture



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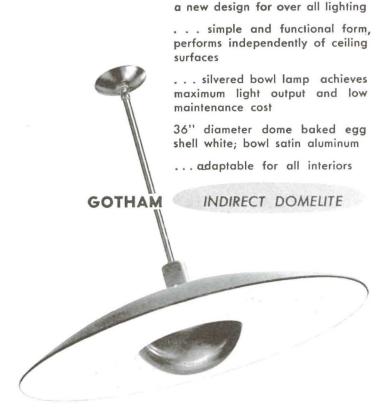
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ART

E. BOYD

"Painting Toward Architecture", the collection of paintings and sculpture assembled by the Miller Company of Meriden, Connecticut, lives up to the reputation which preceded its arrival in California. It is currently on view at the Los Angeles County Museum. The group, composed of only 46 pieces of intense selectivity, covers a fifty-year time span and includes work from both sides of the Atlantic. Those who acted as the Miller Company's agents took as yardsticks in their choice the qualifications of "abstract" and "contemporary," but never permitted these definitions to fossilize the collection by interpreting the letter rather than the spirit. A fatiguing example of such narrow thinking is to be seen in the Guggenheim Museum of Non-Objective Art in New York. Instead, the Miller Company has gathered pictures whose common factor is high quality rather than any similarity of "ism;" the merely noisy, superficially "modernistic" picture has been left out. If the Museum of Modern Art, in choosing its own permanent collection, had screened the acquisitions as rigorously, its crusades for contemporary art would have been more effective. In fact we must consider the collector, rather than the painter, in evaluating such

Collecting is one of the fundamental drives of the human species after the basic ones of preservation of life and reproduction. Savages collect concretions, stalagmites, wampum or millstones, investing these with the powers of wealth or fetishes. Our own young, according to their environment, collect shells, pebbles and birds' eggs or match-folders and autographs. The urge to possess more than we need for existence continues through adult life; Biblical anchorites and modern hoboes who own nothing but the rags they stand in are atypical, statistically rare exceptions. Most of our primal drives we have clothed in the trappings of dignity, thus at our highest level collecting becomes the assembling of



COVER: FROM "COMPARTMENT DWELLERS," AN AQUA TINT BY JOHN PHILLIPS.

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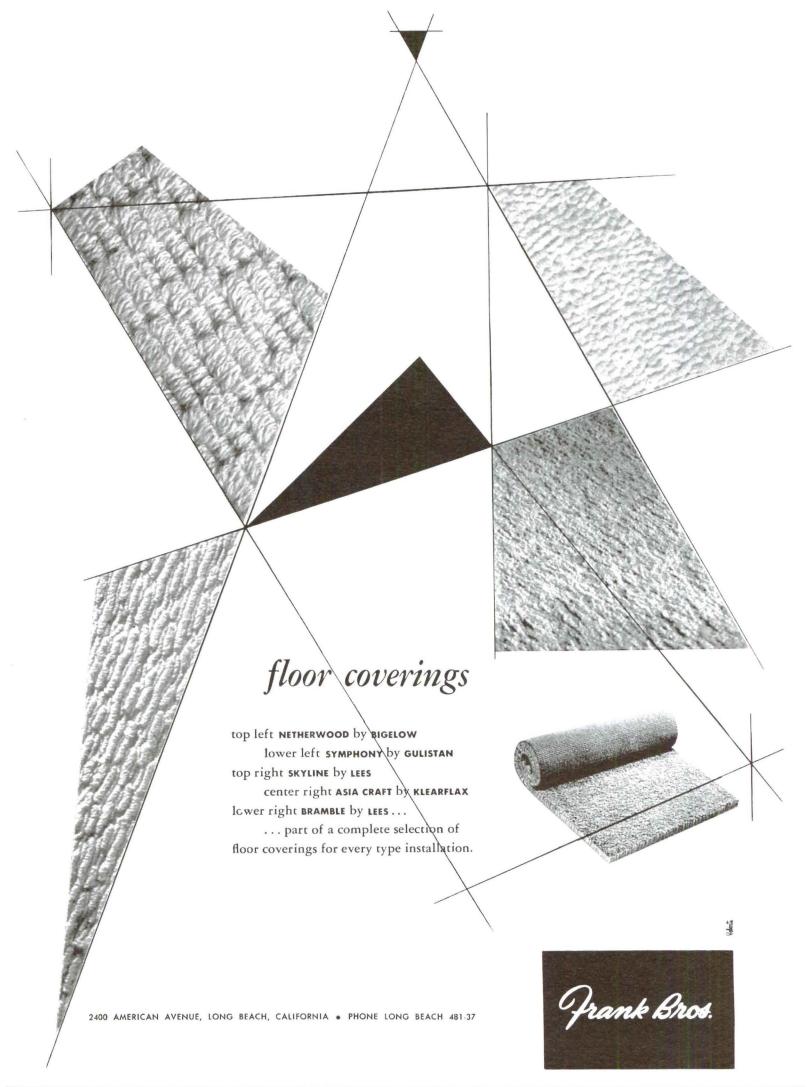
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